

MUSICAL AMERICA

Vol. XXVI.

No. 13

NEW YORK

EDITED BY

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JULY 28, 1917

Ten Cents per Copy
\$3.00 per Year

CHICAGO OPERA CO. ANNOUNCES ARTISTS AND REPERTOIRE

Roster of Stars Contains Gratifying List of American Names—Ten Interesting Revivals Planned—Operas to Be Given Will Number More than Forty—Cinema to Claim Carolina White—Huge Crowds at Community Sings—Henriette Webber Plans Fifth Season of Opera Concerts

ALTHOUGH neither the list of operas nor the roster of artists is complete as yet for the coming season of the Chicago Opera Association, General Director Campanini has decided to announce the details of both repertoire and personnel as they stand at the present time, and let each important addition be announced later, as made.

Most of the artists who appeared in the Chicago Opera casts last season will be retained for the season of 1917-1918. These include Amelita Galli-Curci, Rosa Raisa, Louise Berat, Marguerite Buckler, Alma Peterson, Dora de Philippe, Virginia Shafer, Myrna Sharlow, Cyrena van Gordon, Lucien Muratore, Vittorio Arimondi, Giulio Crimi, Octave Dua, Hector Dufranne, Désire Defrère, James Goddard, Marcel Journet, Alfred Maguenat, Juan Nadal, Constantin Nicolay, Giacomo Rimini and Vittorio Trevisan.

As announced a short time ago, Marthe Chenal, favorite dramatic soprano of the Paris Opéra, and also famed as one of the most beautiful women on the European stage, has been engaged, and also her distinguished colleague, Charles Fontaine, dramatic tenor. A later and equally important engagement is that of Genevieve Vix, lyric soprano, also a popular star of the French capital. Another important acquisition is Mme. Nellie Melba, who will appear in several of her most memorable rôles in Chicago, New York and Boston.

Campanini has shown great consideration for American talent, and will add several more natives of this country to his list of principals for next season. The additional American artists so far engaged are Diana Bonnar, Jessie Christian, Ruby Evans, Maude Fay, Anna Fitzu, Margery Maxwell, Marie Pruzan, Jeska Swartz and Forest Lamont.

Contracts have been signed with two famous baritones, Vanni Marcoux and Carlo Galeffi. Marcoux has been serving in the army of France since the beginning of the war, and Galeffi is in military service in Italy, but Campanini has received assurances that both will be released by their respective governments to come to America for the season.

Favorites for former seasons who were not with the organization last year have been re-engaged, including Gustave Huberdeau and Edmond Warnery. Other artists are in communication with representatives of the Chicago Opera management, and while Mr. Campanini promises the addition of several stars as important as any he has yet obtained, he will only announce each one when a signed contract makes the engagement a fact.

Forty Operas to Be Given

The same policy applies to the repertoire, to which several new operas are to be added before it is complete. The established repertory includes "Grisélidis," "Le Jongleur de Notre Dame," "Thaïs," "Manon" by Massenet; "Louise," by Charpentier; "Monna Vanna," by Fev-



PAUL REIMERS

—Photo by Apeda

In the Refined Art of the Song Recital This Distinguished Tenor Commands Widespread Recognition as a Singer of Notable Interpretative Ability and Distinctive Vocal Gifts. (See Page 4)

rier; "Le Vieil Aigle," by Gounsbourn; "Faust" and "Romeo and Juliet," by Gounod; "Carmen," by Bizet; "Aïda," "Falstaff," "Rigoletto" and "La Traviata," by Verdi; "The Jewels of the Madonna," by Wolf-Ferrari; "Francesca da Rimini," by Zandonai; "La Bohème," "Madama Butterfly" and "Tosca," by Puccini; "Cavalleria Rusticana," by Mascagni, and "I Pagliacci," by Leoncavallo.

The interesting revivals to be added next season are Meyerbeer's "Dinorah" and "L'Africaine," Bellini's "Puritani," Verdi's "Ernani," Giordano's "Fedora," Massenet's "Sapho" and "Don Quixote," Delibes's "Lakmé" and Debussy's "Pelléas et Mélisande."

The above list includes sixteen French and fourteen Italian operas, all of which will be presented in their original languages. When the list is completed by

later additions now under negotiation, it will comprise more than forty offerings. Nearly all of these will be presented in the ten weeks' season at the Auditorium Theater in Chicago.

For the engagement of four weeks, beginning January 22 at the Lexington Theater in New York, and the visit of two weeks at the Boston Opera House, the schedule will consist of the operas considered most attractive to opera-goers of those cities, and will be announced later.

Charles W. Clark, the American baritone, will appear next week at the Majestic Theater each afternoon and evening in a miscellaneous program of songs.

Carolina White, soprano prima donna with the Ravinia Opera Company this summer, is going to enter the movies.

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PLAN CIVIC CENTER IN NEW YORK FOR COMMUNITY EVENTS

Music Pavilion to Be One of Many Features of New Show Place Which Will Be Erected as Memorial of Catskill Aqueduct Opening—To Be Dedicated Oct. 12—Site of Old Croton Reservoir to Be Used

NEW YORK will have a great civic stadium for opera, pageants and other community events, as stated exclusively in MUSICAL AMERICA on July 7.

The older of the two Croton reservoirs in Central Park is to be utilized as the site for a permanent memorial of the opening of the Catskill Aqueduct, was the announcement made by the Executive Committee of the Mayor's Catskill Aqueduct Celebration Committee on July 19.

The site will be dedicated on Oct. 12 during the three days' celebration of the turning of water into the Aqueduct and will comprise about thirty-one acres lying within the lines of Seventy-ninth and Eighty-sixth Streets, Sixth and Seventh Avenues, if they were projected.

The immense unused reservoir in Central Park will be transformed into a beautiful civic center, with a stage and accommodating many thousands of persons, giving New York one of the most unique show places in the country.

The old reservoir site will be transformed from a plain rectangular water surface into a sunken garden, diversified by terraces, trees, shrubs, grass, flowers and promenades, with a beautiful fountain at one end of the lagoon and a pavilion for musical and other exercises at the other. It will add to the available recreation space of Central Park an area 800 feet wide and 1800 feet long, equal to seven square city blocks.

There will be concourses, a lake, a music pavilion, playgrounds and an esplanade. In a vista looking northward will be placed a jet fountain, constructed in the upper Croton reservoir, which is not to be abandoned. Commissioner of Water Supply Williams will present the jet fountain, from which water will rise to a height of 80 feet.

It is proposed to erect in bronze the MacMonnies fountain, which was executed in staff at the World's Exposition in Chicago in 1893. It represents Columbia, seated in a barge of State, with Fame at the prow blowing a trumpet and Father Time at the helm steering. The barge is propelled by eight oarswomen, representing the Arts and Sciences—ideas particularly appropriate to the location of the memorial between the Metropolitan Museum of Art and the American Museum of Natural History—and is attended by mermaids riding on sea horses. This fountain excited the universal admiration of artists and the public and was the most famous sculptural work of the Exposition.

"Within the reservoir site," explained George McAneny, chairman of the Mayor's Committee, "three fundamental ideas have guided the committee on its plans: First, so to treat the site with a noble fountain and water area as to suggest the evolution of the city's water supply system and preserve the historical continuity of the site; second, to improve the opportunity to bestow upon the city a great art gift, rivaling the most famous of its kind abroad, and, third, to meet in a form harmonious with its surroundings the desire expressed in many quarters for commodious outdoor accommodations in Central Park for the enjoyment of music and other appropriate purposes."

OCEAN GROVE HEARS "MESSIAH" GIVEN

People's Choral Union and Notable
Soloists Present Oratorio in
Finished Style

ASBURY PARK, N. J., July 23.—About 350 singers, members of the People's Choral Union of New York, presented Handel's "Messiah" in splendid style in the Auditorium, Ocean Grove, on the evening of July 21, under the able leadership of Edward G. Marquard.

The Choral Society was assisted by a quartet of soloists who are well known in oratorio work—Marie Stoddart, soprano; Elizabeth Wood, contralto; Dan Beddoe, tenor; Frederick Martin, bass. An orchestra of selected musicians, with Franz Kaltenborn as concertmaster and Clarence Reynolds, organist, furnished the instrumental foundation for the choral work.

The work of the chorus under Mr. Marquard's efficient conductorship was most commendable. In the chorus work of the oratorio the tenor work elicits special praise. The precision of attacks, the smoothness of tone, the expression throughout are all points which may be mentioned with favor in the work of this large body of singers. Mr. Marquard had perfect control of his singers and brought out the best in them.

The soloists were well received, especially Frederick Martin in the aria, "Why Do the Nations So Furiously Rage Together?"

Another popular concert was given in the Auditorium on the evening of July 19, with Florence Phillips, contralto; Isabel Brylawski, violinist; Arthur Belvor, baritone, and Clarence Reynolds, organist, as the attractions. L. S.

R. E. Johnson Announces Artists for the Biltmore Musicales

R. E. Johnson announces that the following twenty-six artists have been engaged for the 1917-18 season of the Friday Morning Musicales at the Hotel Biltmore, New York:

Frances Alda, Richard Buhlig, Enrico Caruso, Anna Case, Jean Cooper, Maurice Dumesnil, Mischa Elman, Geraldine Farrar, Anna Fittz, Mary Garden, Leopold Godowsky, Rudolph Ganz, Rita Forna, Louis Graeven, Aurelio Gorni, Paulo Gruppe, Fritz Kreisler, Mal Kalna, Alys Larreyne, Lucille Orrell, Ignace Paderewski, Idelle Patterson, Herman Sandby, James Stanley, Ganna Walska, Mary Warfel, and Eugen Ysaye.

CHICAGO OPERA CO. ANNOUNCES ARTISTS AND REPERTOIRE

[Continued from page 1]

After the season ends at Ravinia Park she will appear in a musical comedy called "Her Regiment," and will then act before the camera. A company is being organized, to be known as the Carolina White Motion Picture Corporation.

The Bush Conservatory announces that Theodore Spiering has been engaged to conduct a master class in violin. Mr. Spiering will thus be connected again with the musical life of Chicago, after an absence of twelve years from this city. He it was who founded Chicago's first string quartet. The master class that Spiering will conduct will be limited to violinists of professional accomplishment.

Civic Music Activities

The summer season of community singing under the auspices of the Civic Music Association is proving very successful. It is impossible to accommodate the crowd at the great Municipal Pier on Sunday evenings.

The International College of Music, Expression and Dancing, of which Mrs. Emma Clark-Mottl is president, held its commencement exercises under the trees at Ravinia Park Saturday afternoon and evening.

Alexander Raab will donate a special prize next season for the best playing by piano students of the Chicago Musical College of certain specified works by Franz Liszt. Adolf Muhlmann, also of the Chicago Musical College, again will give a gold medal for the best singing of an aria by Mozart, and Dr. S. Solomon will repeat his gift of a diamond medal for the best playing of a specified composition by Chopin.

Scene From "La Bohème" at Columbia University



Reading from the left: Philip Bennyan, as "Marcello"; Maggie Teyte, as "Mimi"; Giuseppe Gaudenzi, as "Rodolfo"; Virgilio Lazzari, as "Colline"; Mabel Riegelman, as "Musetta," and Pompilio Malatesta, as "Schaunard."

"FAUST" REVIVED IN SUMMER COURSE

Maggie Teyte Wins Chief Honors
in Gounod's Opera—Columbia's
Gymnasium Filled

After an absence of four years or so from New York's operatic lists, Gounod's "Faust" came into its own again last Saturday evening, as the second in the series of educational operas given in the Columbia University gymnasium.

A large audience filled the auditorium and welcomed Gounod's mellifluous score as a long-lost friend. Professional singers and students were there aplenty—sopranos to compare their versions of *Marguerite* to that of Maggie Teyte; tenors to hear Giuseppe Gaudenzi's interpretation of the title rôle; basses (among them Didur and Martino) to watch the picturesque stage business of Henry Weldon as *Mephistopheles*, and here and there a baritone to feast upon the melodies of *Valentin*, portrayed by Auguste Bouillez. Henriette Wakefield of the Metropolitan Opera Company was the *Siebel*.

Henriette Weber will open her fifth season of twenty-six opera concerts next November. These interesting evenings are given, at a nominal charge, in Fullerton Hall of the Chicago Art Institute, to packed houses.

Merx Goes to New York

Hans Merx, superintendent of singing in the Roman Catholic archdiocese of Chicago, will leave for New York next week. He will spend the summer there, and will give a recital in the metropolis. His concert will include Irish folk-songs, with accompaniment on the strings, and modern German compositions by Strauss and Schoenberg.

Arthur Kraft, who has been singing in benefit performances in and near Chicago, will leave shortly for his summer home in Michigan, where he will prepare his programs for the next season. He has already booked many engagements. He sang recently in the Hotel LaSalle at a benefit concert for the Red Cross. The smooth beauty and dramatic, emotional fervor of his voice made a tremendous impression.

Maurice Matteson left Chicago this week for Galva, Ill., where he will spend the summer. Several of his pupils will study with him in Galva, among them being Edith Ross, coloratura soprano, of Fort Worth, Tex.

Rankl Pupils in Recital

Pupils of John Rankl, bass-baritone, appeared in recital in the Rundel School of Music Wednesday evening. The program, devoted to songs by contemporary composers, was excellently sung.

Heniot Levy, pianist, and Herbert Butler, violinist, played an interesting program Wednesday morning in the American Conservatory Recital Hall. Beethoven's Sonata for Violin and Piano, F Major; York Bowen's Suite, D Minor, and Strauss's Sonata, E Flat Major, comprised the program.

FARNSWORTH WRIGHT.

Principal singing and acting honors of the evening fell to Maggie Teyte, whose *Marguerite* could scarcely have been improved upon. Despite the fact that Miss Teyte was called upon to sing *Mimi* on the preceding Tuesday and Thursday, her voice was fresh and clear. In appearance, too, she was the ideal *Marguerite*, lovely to behold, graceful, picturesque and charming. After the "Garden Scene" she was given an ovation.

Giuseppe Gaudenzi's *Faust*, while fairly satisfactory vocally, was scarcely a figure to stir the imagination and fascinate even so impressionable and unworried a person as *Marguerite*. There was a noticeable lack of finish and poise in his acting. His entire conception of the rôle is along conventional lines, without a shadow of individuality. The transformation in the first act was a hapless bit of stage business, for those seated on the right could plainly see the tenor slip behind the chair, throw off the philosopher's robe and hastily don the wig of the rejuvenated lover. Mr. Gaudenzi was heartily applauded for his singing of the "Salut demeure."

Henry Weldon, as *Mephistopheles*, gave a straightforward interpretation of the arch tempter, but it was hardly subtle enough to satisfy those who still retain memories of Plançon and Journet. Mr. Weldon sang acceptably, but seemed to have trouble in reaching the extremely low notes of his music. He was suffering from a cold and indulgence was asked for him.

Auguste Bouillez was an excellent *Valentin*, both as singer and actor. His voice is resonant and agreeable in quality. Henriette Wakefield was a good *Siebel*, her "Flower Song" winning her a good round of applause. Marie Winietzkaya was splendid as *Marthe* and Jean Romani was a good *Wagner*.

Chorus and ballet performed well and the orchestra gave splendid support under Marcel Charbrier's bâton. "The Star-Spangled Banner" was played before the opera began. H. B.

Capacity Audience at Second Opera in Columbia Gymnasium

A huge audience attended the second performance of "La Bohème" at the Columbia University gymnasium Thursday evening, July 19. That the series of summer grand opera is likely to be popular was proved by the fact that every seat was taken and the Fire Department had to shut down on the admission of standees. A good performance was given, with Maggie Teyte again as *Mimi*, but with a new tenor, Giuseppe Gaudenzi, as *Rodolfo*. Mr. Gaudenzi made a favorable impression.

RECITAL AT SCHROON LAKE

Oscar Seagle Students Heard in Program of Varied Offerings

SCHROON LAKE, N. Y., July 19.—Last Saturday evening the first of the students' recitals by pupils of Oscar Seagle was given in the studio. As will be the custom, three pupils sang. Frieda Klink did a group of Brahms; Harriet Casady of Minneapolis an English group, and Edna Nomas of New Orleans a Pergolesi canzonetta and Sjoegren's "Sergio's Garden." On July 4 Miss Nomas sang in the new Sylvan Theater in Washington.

KENNETH CLARK DIRECTS SINGING

Interesting Results Follow Work
in Ambulance Corps
Camp

ALLENTOWN, PA., July 21.—The Ambulance Corps camp of Allentown is taking a leading place in mass singing among the army training camps, through the activities of Kenneth S. Clark, formerly of the editorial staff of MUSICAL AMERICA.

Owing to overcrowded schedules in most of the camps, the War Department has not found it practicable to send singing leaders to all camps, but the Commission on Training Camp Activities has sent Mr. Clark to Allentown, Robert Lloyd to the Fort Niagara camp, Geoffrey O'Hara to Fort Oglethorpe, Va., and Stanley Hawkins to Madison Barracks. These leaders are working to standardize the songs used in camp and on the march.

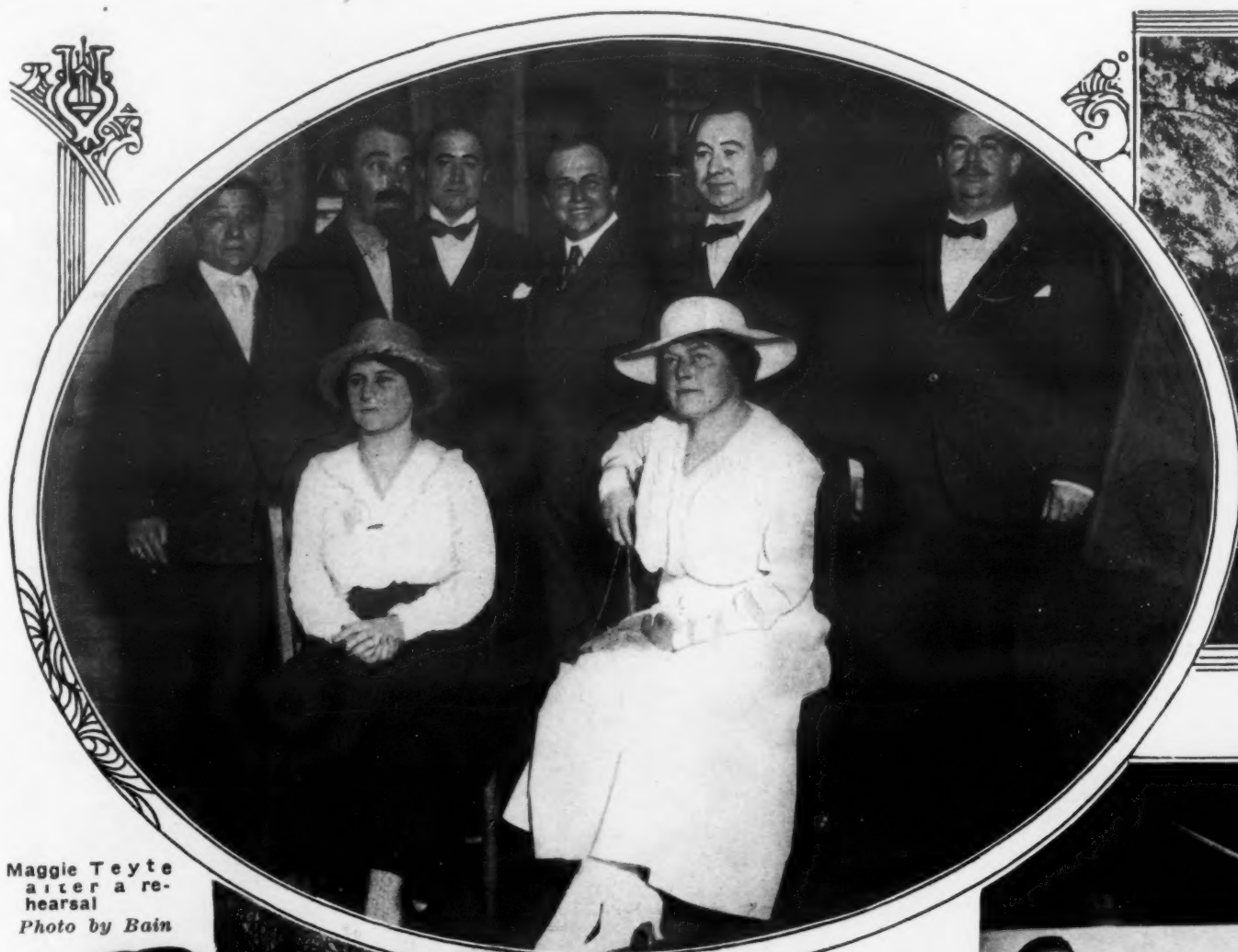
Mr. Clark began his duties here on June 25, the camp sings being held every evening in connection with the movies. The "Usaacs" quickly took to the idea of camp singing, and, on the first evening learned the "Uncle Sammy" song which originated at Fort Meyer, "Pack Up Your Troubles in Your Old Kit Bag," sung by the Allied armies, and other marching songs. Mr. Clark urged the men to write their own camp songs, with the hope that the American "Tipperary" might be originated here.

Since that time there has been much rivalry among the various sections in the writing of camp songs. Local verses have been added to the "Uncle Sammy" and the "Pack Up" songs, and an ambulance verse has been added to the song descriptive of the various branches of the army, to the tune of "Dunderbeck." One of the sections produced a new "Kaiser" song, "Good-bye, Bill," to the tune of "Good-bye, Girls, I'm Through." The singers have also taken up the Allies favorite, "Keep the Home Fires Burning," and have established as the official camp song, the "Battle Hymn of the Republic," selected for that honor by Major Persons, commanding officer.

The first demonstration of the interest in the camp singing was witnessed when the Allentown Marine Band gave a concert at the pavilion in the grove. At the close Mr. Clark led the crowd of "Usaacs" and visitors in the singing of "America" and "The Star-Spangled Banner." Then came calls for "Uncle Sammy" and "Oh, Johnny, Oh." Mr. Clark gathered the men of the camp about the bandstand and led them in two songs and later in "Tipperary," the crowd joining in the latter, with band accompaniment.

At the Fourth of July track meet the singing spirit was again manifested. After the last event, Mr. Clark led the big throng in the grandstand in "America" and "The Star-Spangled Banner," and then he assembled the "Usaacs" and directed a camp "sing." In order that the men may learn all the camp songs, Mr. Clark is distributing in behalf of the War Department's Commission, a leaflet containing the words of the different numbers.

TURNING COLUMBIA'S CAMPUS INTO OPERATIC STRONGHOLD



Maggie Teyte
after a re-
hearsal
Photo by Bain



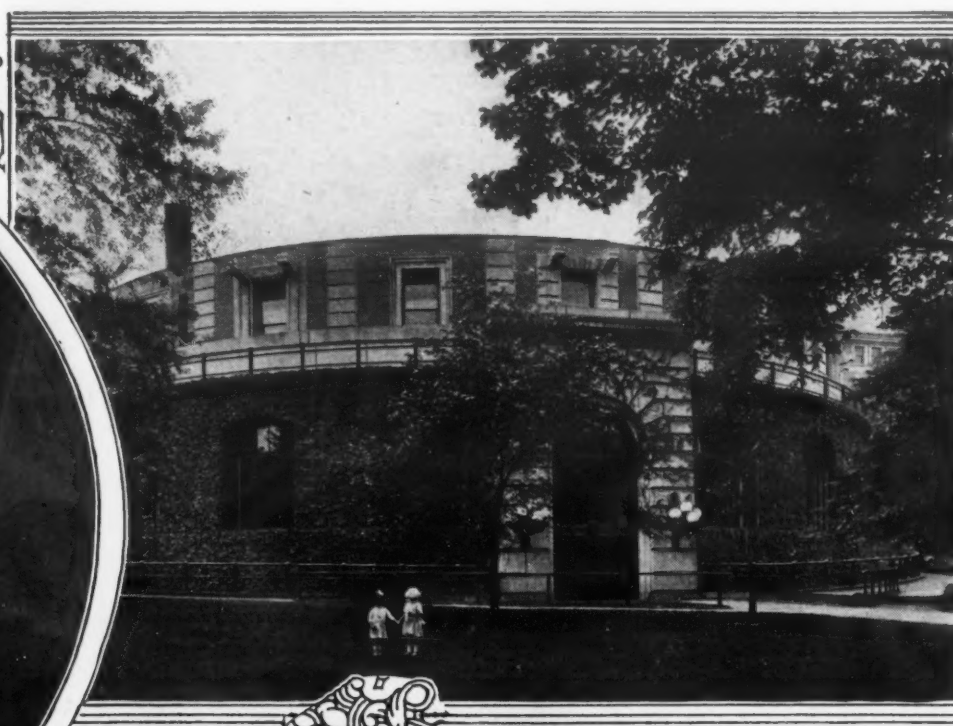
Photo International Film Service
Luigi Albertieri, stage manager; Marcel
Charlier, conductor; Edoardo Petri,
manager; Giuseppe Gaudenzi, tenor; Au-
guste Bouillez, tenor; Henry Weldon,
basso; Mabel Riegelman, soprano; Hen-
rietta Wakefield, contralto



Henrietta
Wakefield
and Henry
Weldon
rehears-
ing "Faust"



Photos International Film Service
Mabel Riegelman, Giuseppe Gau-
denzi and Auguste Bouillez in
"Faust" Rehearsal



A glimpse of the Gymnasium
in which performances were
given



Photo Bain News Service
Marcel Charlier conducting a rehearsal



Photo Bain News Service
Entire company
in a final rehearsal

CAPACITY AUDIENCES FOR
COLUMBIA OPERA SEASON

COLUMBIA UNIVERSITY'S opera season is a success. The experiment of including a season of grand opera in the curriculum of the university's summer season has met with the eager support of the some 6000-odd students. And what seats in the large gymnasium hall they have left unfilled

have been quickly seized upon by the general public.

The season opened with "La Bohème" on Tuesday, July 17, to an audience of over 2000. The second performance on Thursday, which was a repetition of the same opera, again filled every seat in the house, while for the revival of "Faust," given for the first time on

Saturday, every seat was sold two days before the performance.

Unquestionably the first cause of this almost phenomenal success has been the artistic quality of the performances. When the public read that it might hear such artists as Maggie Teyte, Luca Botta, Luisa Villani, Claudia Muzio, Henry Weldon, Giuseppe Gaudenzi and Mabel Riegelman during the summer months, when there is practically no intellectual entertainment left in New York and at a price far below the regular opera scale of seats, it was not slow to avail itself of the opportunity. Edoardo Petri, manager of the opera season, is the one re-

sponsible for the unusually fine company assembled to present the operas, and for the thoroughly first-class way in which the productions have been put on. To Mr. Petri is due also the first conception of the idea of grand opera in relation to a university's summer course, and to him in consequence every credit should be given for carrying out his idea in so admirable a manner.

In offering a season of grand opera in connection with a university's summer course, Mr. Petri, together with Dr. Nicholas Murray Butler, president of

[Continued on page 4]

HOW MINNEAPOLIS ATTENDS SUMMER CONCERTS

Joseph Sainton Again Directing Municipal Band Concerts—Assemblages Notable for Democratic Character—Patriotic Concerts Supersede Grand Opera This Season—Marie Sundelius Soloist in Red Cross Benefit

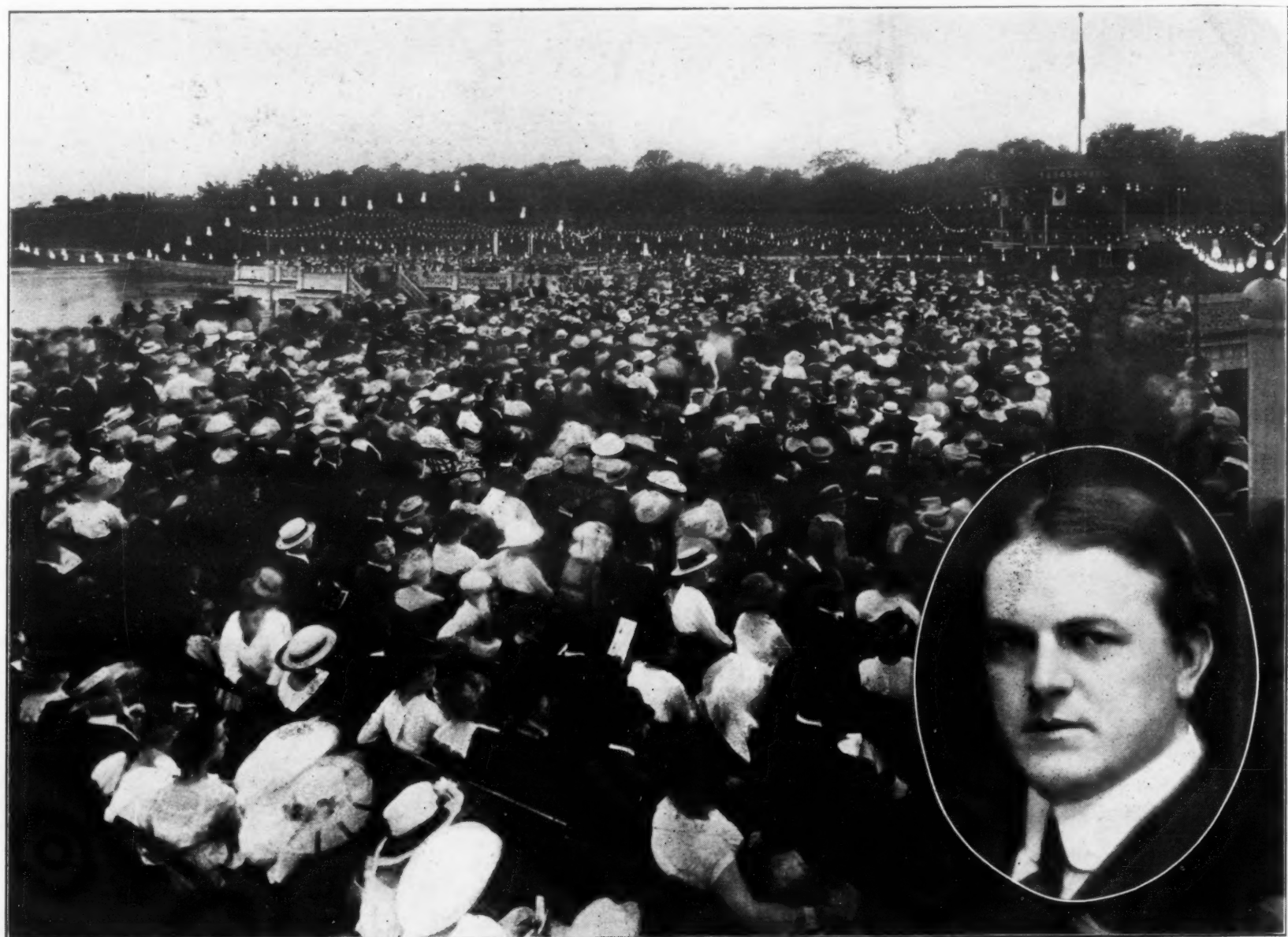
MINNEAPOLIS, MINN., July 17.—With the return of Joseph Sainton after an absence of some months, the Municipal Band concerts at Lake Harriet have been resumed. Testimony to their immense popularity lies in the very large gatherings which assemble nightly to enjoy the music provided by the city for its people.

The pavilion has been remodeled for the better accommodation of an assemblage truly democratic in character and listening to the music from the roof garden, from the silently drifting flotilla of canoes, from the mass of automobiles systematically parked to give the privilege to as many as possible from that point of vantage, and from the cottages which follow the line of Lake Harriet's beautiful shores.

There is no charge for admission to grounds, pavilion or roof garden. All seats are free, all privileges freely participated in and freely shared in true community spirit. Childhood and old age, the workman and the millionaire are one, as provided for by Secretary Ridgway of the Minneapolis Board of Park Commissioners, as ministered unto by Director Joseph Sainton and his band, and in the enjoyment of a common pleasure.

Give Weekly Concerts

The weekly grand opera performances of other seasons have given way to periodical concerts of a patriotic nature, in which the following choruses have appeared or will assist: The Arpi Male Chorus, Elks' Glee Club, Community Chorus of the Civic Music League, William MacPhail, conductor; St. Mark's Choir, Stanley R. Avery, director; Civic



Audience of 5000 on Roof Garden of Lake Harriet Pavilion During Recent Concert by Minneapolis Municipal Band. Inset: Joseph Sainton, Director—Minneapolis Municipal Band

and Commerce Association Glee Club, Donaldson's Choir of 150 voices, J. Austin Williams, director; First Baptist Church Choir of 200 voices, under the able direction of Edwin Skedden. Local organizations are supplemented

by the following local soloists in giving variety to programs of band music: Hazel Fleener, Harry Phillips, Edwin Skedden, Sudwarth Frasier, Charles S. Laird, Meta Ashwin Birnbach, Evalina Marcelli, Bradley Swinnerton, Ingrid

Arnesen, Henrietta Wordstrom, Dorothea Nelson, Minnesota Ladies' Trio.

Marie Sundelius appeared with the Arpi Male Chorus in the only scheduled pay concert, a Red Cross benefit.

F. L. C. B.

NEW WASHINGTON CHORUS TO FOSTER MASS-SINGING

Such Is a Purpose of "Sylvan Singers"—Latter Register Success at Their Initial Bow

WASHINGTON, D. C., July 20.—A new musical organization, which will be known as the Sylvan Singers, is in the process of formation. It intends giving choruses at the National Sylvan Theater. The society was heard for the first time at the patriotic pageant, "The Call of the Allies," the work and production of Mrs. Christain Hemmick. The Sylvan Singers opened the performance with a program of patriotic songs, accompanied by the United States Marine Band. Their initial appearance was so well received that it has been proposed by those directing the National Sylvan Theater to have the Sylvan Singers appear periodically during the summer months.

The singers have been under the direction of Dr. William Stansfield, organist and choir director of the First Congregationalist Church. To Mrs. Henry Wilder also is due credit for the gathering of the choral forces. The present organization numbers fifty and promises to form an excellent nucleus of a chorus of several hundred for appearances at the National Sylvan Theater.

This is something in which the city as a whole should take a pride and to which the various established singing societies should give willing aid. The chief object of the Sylvan Singers as now proposed will be the rendition of patriotic and national folk-songs, in many of which the public will be invited to join. It will be singing for the people and by the people, for entertainment and real enjoyment. There is reason to believe that such a civic chorus could be so developed as to offer well-known choruses from cantatas, oratorios and operas. Here is a splendid

opportunity for familiarizing the public with music of a high order.

Movements are on foot to have a big sylvan "sing" at the National Sylvan Theater about the middle of August. The two appearances this month of the singers have demonstrated that with co-operation this is possible, and there is every reason to believe that the event will prove a success. It is proposed to have these performances at sundown; the national government is ready to furnish band accompaniment.

W. H.

Pittsburgh Hears J. Warren Erb Give Works of Local Composers

At the First Presbyterian Church, Pittsburgh, of which J. Warren Erb is organist and director, a feature was made on Sunday evening, July 15, of works by Pittsburgh composers. Several of Adolph M. Foerster's compositions were heard, Mr. Erb playing his organ pieces, Nocturne and Epigram, while the choir sang his anthems, "Christ Is Our Cornerstone" and "Out of the Deep."

success with which this introduction was attended did not weaken Mr. Reimers's mother in her opposition to a musical career, and for a time he abandoned serious consideration of it. However, a year or two later, he finally won her consent to visit Scotland and study there with George Henschel.

At the conclusion of a season's work under that master of song interpretation, Mr. Reimers made his debut in London. The result was most gratifying, and the young tenor found no difficulty in securing a number of engagements not only in England, but in Paris, Berlin and other chief cities of Europe. He is one of the few singers who have toured through the Balkan States. He has to his credit countless appearances before royalty, and it was through close friendship with the King of Spain that he was released from one of the detention camps in Spain at the very outset of the present war. That was brought about, however, only after Mr. Reimers had endured four months of hardship in a prison camp.

Of his many concerts in the United States, perhaps the tenor cherishes none quite so highly as two he gave at the White House in Washington, the first for President Taft, and quite recently one for President Wilson, for which the President decorated him with a gold medal.

PAUL REIMERS TO APPEAR IN MANY AMERICAN CITIES THIS YEAR

THE polished artistry exhibited by Paul Reimers, gifted tenor, has been frequently praised in the columns of MUSICAL AMERICA and the press of practically every large city of the country. Mr. Reimers has achieved in recital what Julia Culp and Elena Gerhardt, among the women, have taught us to expect in a program of art songs. In three years the American public has

grown profoundly appreciative of his work, and there is widespread interest in his concert activities.

The priceless value of a broad education is emphasized in the career of Mr. Reimers. It was not until he was twenty that a musical life claimed his entire attention, although as a child he displayed considerable talent for music, and, like most other European children, studied both piano and violin. His parents had set their hearts upon making him a lawyer, in spite of his earnest desire to make music a serious study, so the young man bent to their wishes, and after a preliminary university course entered law school. The desire to cultivate his voice was ever with him, and out of his personal allowance he took vocal lessons, quite unknown to his family. Much to the surprise of his teacher he secured a few concert engagements, that subsequently led to an appearance in "The Marriage of Figaro" with the opera in Hamburg. Even the

CAPACITY AUDIENCES FOR COLUMBIA'S OPERA SEASON

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Columbia University, and Prof. James C. Egbert, head of the summer session, have entertained the hope that the experiment might serve to prove the plausibility of organizing an opera company during the summer months when the finest singers are at liberty that would present operas in a number of universities throughout the country, thereby giving the students an opportunity of becoming familiar not only with the best operatic music but

with the highest form of musical art. The complete success of the venture at Columbia should serve as sufficient proof that such an undertaking would be greeted with enthusiasm wherever it might be attempted.

"Tosca," "Faust" and the double bill of "Cavalleria Rusticana" and "Pagliacci" were scheduled for July 24, 26 and 28 respectively, with a repetition of "Tosca" on July 30 and of the double bill on July 31, which will be the final performance of the season.

MARIE MORRISEY
CONTRALTO
Management: Alma Voedisch, 1425 Broadway, New York

HAMMERSTEIN AND RABINOFF TO JOIN?

Rumor Afloat That Two Impresarios Will Combine Efforts in a New Opera Project

With an atmosphere of deep mystery reigning in the offices of Oscar Hammerstein and Max Rabinoff and the current rumor that the two great impresarios are discussing a plan jointly to produce grand opera, the anticipation of the musical world during the last several weeks has been set agog. Neither of these gentlemen has responded favorably to questions on this score, but the plausibility of the rumor seems strengthened by facts obtained by a representative of MUSICAL AMERICA.

The project which has found its way into the gossip of certain restricted spheres along Broadway evidently looks to the establishment of a distinct New York company which, it is alleged, is being prepared to offer to the public grand opera of the highest possible type at something less than the prevailing prices on Broadway. The deductions arrived at in the face of a refusal on the part of Mr. Hammerstein and Mr. Rabinoff to discuss the matter are based upon the past policy of their managements, and the general rumor seems strengthened by silence at this juncture.

The men have been good friends for many years and have had many things in common on numerous occasions. It may be recalled that in 1908, when Rabinoff had succeeded in interesting Chicago to start an opera company of its own, he sent for Oscar Hammerstein to co-operate with him. A year previous to that Oscar decided to send out Tetrazzini in concert; he sought out Rabinoff and thrust upon him the honor of introducing his favorite diva in the Middle West. The same was also true of John McCormack. If memory serves rightly, it was in Chicago at the Auditorium when Rabinoff established the Philharmonic Orchestra that he introduced McCormack to the American public for the first time in concert.

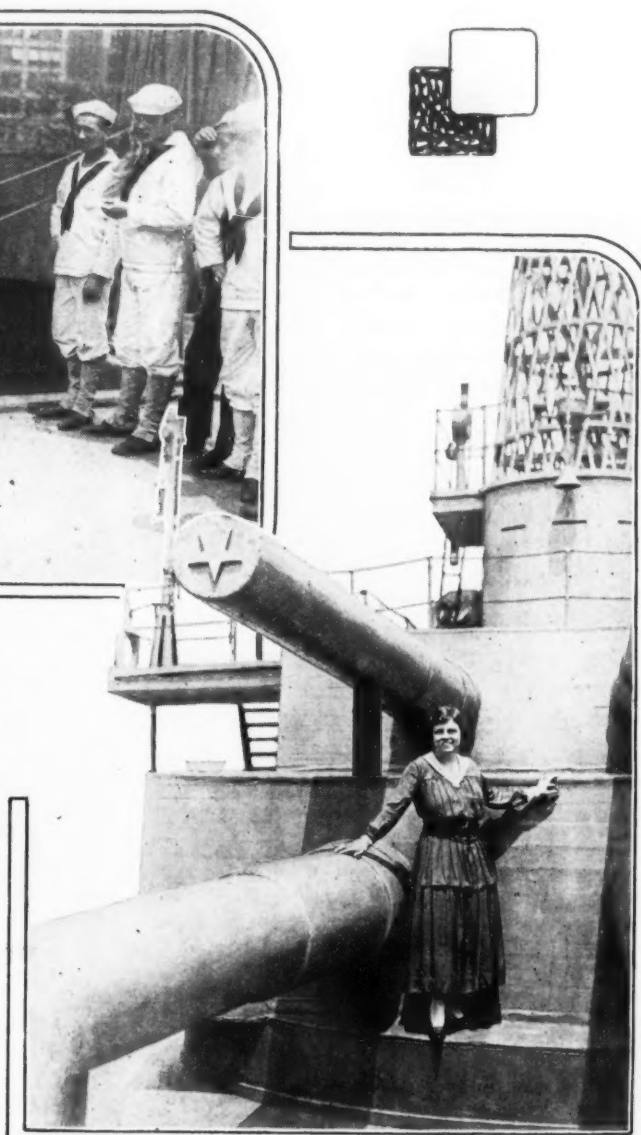
During the summer of 1912, when Oscar decided to abandon the English metropolis, the London papers announced that Rabinoff acquired the London Opera House through Lord Howard de Walden. In the fall of 1914, when Col. Frank L. Meighen induced Rabinoff to come to Montreal and organize the National Opera Company of Canada, it was then rumored that Hammerstein gave him the use of his London Opera House outfit. In view of these facts, it is quite logical that these two irresistible impresarios

CONCERT AND INSPECTION TOUR OF "RECRUIT" FILL DAY FOR MABEL GARRISON



Metropolitan Soprano Adds Tour of Recruiting Ship to Busy Day in Town—Learns Complexities of Semaphore Signals and Mechanism of Rapid-Fire Guns—"Eight Bells" Miss Garrison Signals

—Photo by Bain News Service



MABEL GARRISON, Metropolitan Opera soprano, had a busy day recently, when she came down from her farm at Valois, near Buffalo, to sing at the Civic Orchestral concert.

Miss Garrison, in addition to shopping and rehearsing for her orchestral ap-

pearance, found time for a trip down to the U. S. S. *Recruit*, the big recruiting station in Union Square, where, under the guidance of Captain Pierce, commander of the battleship, the singer inspected this model of Uncle Sam's sea forces, was shown the mechanism of

rapid-fire guns and learned something of the complexities of semaphore signaling. The recently enlisted jackies aboard lined up on deck to watch Miss Garrison's first lesson in gunnery, and the photographer caught the group as shown above.

should get together. When a representative of MUSICAL AMERICA called at Rabinoff's office in the Metropolitan Opera

House the impresario was beset by a score of visitors and the chance of obtaining an admission of the reported alliance seemed slim.

"Absolutely nothing to it," was the statement made by Mr. Rabinoff, and this is all he would say. The manager of the Boston Opera Company evidently had his hands full. One of his representatives, Harry Bell, said that the company's bookings are complete. The itinerary has been laid out some two months ago and preparations are made for a season of unprecedented activity, but no detailed statement of the Boston Opera Company's coming season has as yet been given out.

Noted Artists Sing for Jewish Relief Benefit

An open-air operatic concert for the benefit of Jewish war sufferers was given last Saturday evening at the City College Stadium, New York, under the auspices of the Jewish People's Relief Organization of America. About 5000 persons attended and enjoyed a fine program, given by singers of the Metropolitan and Boston Opera Companies and by Naham Franko's Orchestra. Among those who sang were Adamo Didur, Sophie Braslau, George Baklanoff and Giovanni Zenatello. The orchestra played "Le Carnaval Romain" by Berlioz and the Magic Fire Scene from "Die Walküre." The proceeds of the concert were turned over as a contribution to the \$10,000,000 campaign for Jewish war relief which American Jews have undertaken to collect during 1917.

Maria Barrientos in Buenos Aires

Buenos Aires newspapers of June 11 record the debut of Mme. Maria Barrientos at the Colon Opera House in the "Barber of Seville." Sr. Crabbe played the part of Figaro, Charles Hackett pleased greatly in the rôle of Almaviva and Srs. Journet and Azzolina appeared as Barzini and Bartolo. Comm. Gino Marinuzzi was the conductor.

PUBLIC MISSES AN ALL-STAR RECITAL

Mme. Galli-Curci, Fritz Kreisler and John McCormack Heard at Latter's Home

"It was the greatest musical treat that the public ever had the misfortune to miss," said one who had the good fortune to attend an impromptu concert given by Mme. Galli-Curci, John McCormack and Fritz Kreisler on Sunday evening, July 15.

It took place at Mr. McCormack's beautiful summer home in Connecticut, overlooking the waters of the Sound. Mr. Kreisler had been spending the week end at the McCormack house. Mme. Galli-Curci and her husband, Luigi Curci, who had been visiting Charles L. Wagner at Greenwich, motored over on Sunday afternoon.

After the great tenor had shown his guests how tennis should be played and initiated them into the mysteries of fancy diving—participated in by the entire McCormack family—after Master Cyril McCormack had explained about the three prize cows and his wonderful pony, and after a tour of the beautiful grounds, followed by dinner, the party adjourned to the music room.

It would be difficult to describe just what happened between the hours of eight and ten, with Fritz Kreisler at the piano, Mme. Galli-Curci at his right, John McCormack on the left and several operatic scores before them. And there was neither dictagraph nor recording machine to immortalize the event.

Constance Purdy, the contralto, is at her summer home, Hampur Farm, Ellsworth, Me., adding new Russian songs to her repertoire.

Opera Stars Celebrate the Fourth at Stracciari Villa



Notables of the Musical Realm Celebrating the Fourth at the Summer Villa of Riccardo Stracciari at Long Branch, N. J. No. 1, Giulio Rimini, Baritone of the Chicago Opera Company; No. 2, Cleofonte Campanini; No. 3, Riccardo Stracciari, the Baritone; No. 4, Mme. Campanini; No. 5, Gianni Viafora, the Cartoonist of "Musical America"; No. 6, Mme. Stracciari; No. 7, Mme. Lina Lini, Pianist; No. 8, Mme. Viafora-Ciapparelli, the Soprano; No. 9, Giovanni Zenatello, the Tenor; No. 10, Rosa Raisa, the Soprano

HERE is a distinguished and happy little party at the villa of Mr. and Mrs. Riccardo Stracciari at Long Branch, N. J. The picture shows but one of a pleasant series of events incident to the celebration of the Fourth of July by

these adopted artists of the nation. We doubt if any descendants of the Mayflower pioneers celebrated the day with any more vigor and enthusiasm. It goes without saying that music played an important part in the impromptu "ceremonies."

BUILDING THE ARMY BAND

Leader of Cavalry Band Tells "Musical America" Readers About the Training, Personnel and Work of the Men Who Inspire with Their Music the Fighting Forces of the U. S. A.

By OSCAR HATCH HAWLEY, /
Bandleader, 19th Cavalry, U. S. A.

TO the average person the term "Army Band" means no more than "little German band"—probably less, because nearly everyone has seen the little German band, but to the vast majority of people the army band is absolutely an unknown quantity as well as quality. This is for the reason that bands are attached to regiments which are either in the field or in barracks and, as nearly all the band activity is in connection with the regiment, the people outside of the army rarely get an opportunity to hear an army band and so know little about it. Yet the army band should be—and some day will be—one of the most potent factors in the musical emancipation of the people.

There are in the United States Army (regulars) 142 bands. In addition there will be for the draft army 459 other bands, and all of them organized on exactly the same plan. Each band consists of twenty-eight regular musicians, to which may be added twelve attached men, making forty in all—a pretty good aggregation of players when they are well drilled. These players are divided into groups as follows: The bandleader, the assistant bandleader (who is usually the solo trumpeter or solo clarinetist), the sergeant bugler (who is either solo trumpeter or solo clarinetist), two band sergeants, four band corporals, two first-class musicians, four second-class musicians, thirteen third-class musicians and twelve privates attached. Not all bands have the attached men, but they can be had for the asking.

Instruments Used

The instruments for band work are furnished by the government and are always of the best grade obtainable. Until a few years ago all bands played in "high pitch," but since the international congress of musicians established "a-435" in 1909 the effort has been made to put all bands in "low pitch," and at the present time about three-fourths of the bands are playing at international pitch. The instruments are all purchased by the Quartermaster Depot in Philadelphia and there they are numbered, recorded and sent out to bands as required.

Each bandmaster has the prerogative of making his band to suit himself. He can use saxophones or not, as he desires, many or few clarinets, many or few trumpets, or cornets. He cannot get from the quartermaster French horns, oboes, bassoons, tympani, bells or traps. If he desires those in his band they are purchased out of the regimental funds and become regimental property. Music for the band is purchased by the bandmaster and varies according to his taste. He has a certain allowance by the year from the quartermaster and also an allowance from regimental funds, and this allowance is large enough so that he can keep abreast of the times. The music becomes regimental property and some regiments have libraries that cost \$4,000 to \$5,000. Each set of band instruments, with cases, etc., costs in the neighborhood of \$2,500. Repairs, extra parts, reeds, music paper, etc., are all furnished by the quartermaster. In fact the aim of the Quartermaster Department is to furnish absolutely everything that a band needs to keep in first-class condition all of the time.

Saxophone Popular

An instrumentation that is largely used by bandmasters is as follows: One flute, one Eb clarinet, two solo Bb clarinets, two first Bb clarinets, one second Bb clarinet, one third Bb clarinet, two solo Bb trumpets, one first, one second, one third Bb cornet or trumpet, four French horns or altos, three trombones, one euphonium or baritone, one alto



The "Kilties" Band, Gordon Highlanders, Who Visited New York in the Interests of British Recruiting

NEW YORK ears have been accustomed themselves for the last week to an unfamiliar kind of music, the "shrilly" sounds of the bagpipes, played by the Gordon Highlanders, who were here for a week as the musical auxiliary to the British Recruiting Mission.

saxophone, one tenor saxophone, one baritone saxophone, one Eb tuba, one BBb bass, two drums. If there are twelve attached men there is usually added a BBb bass, another baritone, another horn, another trumpet, another flute, another trombone, and the balance in clarinets. Instruments for the attached men are not furnished by the quartermaster but must be purchased by the players. If they desire greatly to play in the band (and the number who want to play is so large that they cannot all be taken in) they will purchase their own instruments. In that way it is possible to have bassoons and oboes in the band. Many of the players are able to play equally well on oboe or flute or clarinet or saxophone or bassoon, and so they are shifted as occasion requires from one instrument to another. The saxophone is one of the very easiest instruments to learn and in many of the bands half of the men can shift from their special instrument to saxophone (any one of the saxophone family excepting bass or soprano) on twenty-four hours' notice.

Band Classification

The 142 bands in the regular army are classified as follows: Sixty-five infantry bands, twenty-five cavalry, twenty-one field artillery, eighteen coast artillery, five recruit station bands, four disciplinary barracks bands, three engineer bands and one recruit practice band. Men who desire to enlist in the army are sent to one of the four recruiting stations—Fort Slocum, N. Y. (opposite New Rochelle), Fort Logan, Col. (ten miles from Denver), Jefferson Barracks, Mo. (contiguous to St. Louis), or Columbus Barracks, Ohio (in Columbus). If the prospective recruit desires to serve in the band he is first given his physical examination, then his mental. If he passes these two he is sent to the bandleader for examination in music. If the bandleader at the recruit station finds the man not competent to do the work required in a military band he is sent to a company. But if the bandleader thinks the man may make a musician he is put in a practice band, given instruction, required to practise, and in the course of a few months turned out as a third-class musician or sent back to the companies.

What is required of a bandsman? That probably is the question many are asking. Well, the requirements are

Ukuleles, "jazz" bands and all other noise dispensers fade into insignificance compared with the sound produced by an able bodied bagpipe, manipulated by an able bodied Scot. Daily parades made every section of Manhattan, Brooklyn and the Bronx familiar with the "shrilly" music of the pipes, and street urchins

pretty severe. He must be able to play at sight any of the standard overtures or selections, that is, on his instrument. If he is a fourth alto player he is not expected to play solo cornet parts, etc. But he must be able to play his part with very few mistakes on the first reading. This makes it necessary that he have a thorough grounding in rhythm, and a pretty good mastery of all scales and arpeggios. If he is going to play any of the first-chair instruments—solo cornet, solo horn, first trombone, BBb bass, euphonium or solo clarinet, it is pretty nearly required that he double in string. Each band maintains an orchestra, and in many bands the orchestras of fifteen to twenty men play all the standard music and play it well.

Work of the Band

The work of the band varies somewhat according to the branch of service, but in general it is much the same. Something like this: Cavalry: reveille at 5.30, breakfast at 6; horse exercise (that is, going for a canter of ten or twelve miles with the troop), from 7 to 8; grooming horses until 8.30; rehearsal at 9.30 to 11.30 or 12; dinner; individual practice from 1 to 4; concert (two or three days a week), from 4 to 5; guard-mounting, from 5 to 5.30; retreat at 5.30. And then the duties for the day are over unless there is a dance. Once a week (during the winter) the orchestra plays from 9 p. m. to 11 or midnight for a dance. The band always has Saturday for a full holiday and all of Sunday to 4 p. m., when it is usual for one of the concerts to be given.

At the concerts it is the aim of the bandmaster to provide such music as will entertain all classes. For that purpose there must be a judicious mixture of popular and classical music. The usual program consists of six numbers something like this:

March, "Hippodrome," Sousa; Overture, "Die Meistersinger," Wagner; Selection, "Katinka," Friml; "Irish Rhapsody," Herbert; Valse, "Wedding of the Winds," Hall; Rag, "Razza Mazzaza," Pryor.

Bandleaders are appointed by the commanding officers of regiments and the effort of the commanding officer is, of course, to get the man who will make the best military music (for parade purposes) together with the man who can also adapt himself to the concert program. In order that bandleaders might be well fitted for their duties, a band-

have learned to whistle "Cock o' the North" and "The Campbells are Coming."

The bagpipes were heard last on Friday night, July 20, in the big recruiting rally at Madison Square Garden, with which recruiting week for the British army ended.

leaders' school was established at Fort Jay on Governor's Island, some six years ago. This was the project of Frank Damrosch of the Institute of Musical Art, and it is at this institute that prospective bandleaders are given a two years' free course.

Men are detailed to the school by the War Department (after severe competitive examination) and then spend two years in intensive work. Arthur A. Clappe is principal of the department of military band music and he holds classes every morning and some afternoons at the school at Fort Jay. Parts of mornings and afternoons are also taken up with technical work at the Institute of Musical Art under the teachers of harmony, theory, history, ear training, vocal work, musical dictation, etc. At this school there are ten students, five in the senior class and five junior. Five are graduated each year. There have been twenty-six graduates and all of them have been appointed bandleaders in the army. There is also maintained here a recruit practice band of thirty-five men on whom the prospective bandleaders practice.

All in all, the work of the army bandsman is very interesting—almost fascinating, one might say—and (though this is not generally known) the poorest of army bands is vastly superior in every way to the majority of best bands in civil life. This is only natural, for it is an old axiom that "practice makes perfect," and if there is one thing that an army bandsman has to do it is to practise. He cannot get away from it. Rehearsals every day, and sectional rehearsals when needed, work wonders—which is the reason army bands are able to provide music of such surpassing excellence.

Henry W. Savage has engaged for "Have a Heart," opening in Boston next month, Joseph Del Puente, a son of the Italian baritone, Giuseppe Del Puente, who created a furore in New York forty years ago, when he sang in grand opera with Patti, Christine Nilsson and Clara Louise Kellogg at the Academy of Music. He will rehearse upon the same stage where his father achieved his triumph in "Carmen."

On Aug. 4 Luca Botta will sing at a Red Cross benefit in Southampton, L. I., together with Margaret Romaine.



Dear MUSICAL AMERICA:

So you have had a symposium, to which certain eminent musicians, directors, managers and critics have contributed, as to how the musician may be utilized in the war. Shall he be drafted into the fighting ranks as a soldier, or shall his talents be employed as a force to help those who fight win a victory?

Naturally, opinions vary, as the various exalted personages who have contributed to the symposium have expressed their various viewpoints. However, I think if you consulted the musicians, *en bloc*, they would say that those most fit to be sent to the first-line trenches would be the musical critics.

On the other hand, if you consulted the musical critics as a body, I think they might agree, if never before, that a large number of those who give recitals in New York City during the season could be spared to advantage and sent to meet the enemy.

If you were to invite the opinions of certain distinguished music teachers, especially the vocal ones, if they tell you what they really think, I feel sure they would be a unit in declaring that all their confrères could well be spared and sent into the trenches.

Ask the German singers, especially those engaged in operatic work, and they would promptly vote for sending the Italian and French singers to the front. They might, perhaps, exempt Caruso, but only on the ground that it would be scarcely possible, to-day, to give a season of successful opera without him.

Ask the Italians and the French, and they would vote to engage a special steamer for the immediate deportation of all the German singers, managers, conductors.

Ask some of the conductors whom they would vote for the special honor of going into the battle front, and I think they would tell you, without exception, that the privilege belonged to the officers and directors of the Musical Mutual Protective Union.

In this manner a goodly company of musical people could be collected for the fight, though I think their powers could be better used in keeping up the spirits of the combatants. For it is a curious thing that while musicians of all kinds, from the humble teacher up to the great tenor, are much given to "scrapping" not only among themselves but with all those who do not acclaim their performances as superlative, very few have the muscular development and stamina necessary to go through the training which is considered necessary to fit a man for slaughter.

There is, however, one feature of the system being pursued, to determine as to whether a man is fit to fight, which would probably exempt the great majority of musical people, and that is the new order which directs an inquiry into the applicant's or the drafted person's sanity. If this order be carried out with care, I think it would cause the rejection of 95 per cent of the entire musical crowd, on the ground that they were not sufficiently sane to shoot straight or to throw a bomb with anything like accuracy.

However, many of the musicians are "doing their bit" royally and faithfully, without going to the front. They are raising money in all kinds of ways, appearing in many of the various entertainments that are given to help the sick and the wounded. I have already told

you of some. Let me mention a few others.

That distinguished and charming composer, Harriet Ware, who has done so much to arouse an interest in music on Long Island, is out on a tour, giving entertainments for the Red Cross, in which she is assisted by Markham, the poet, and John Barnes Wells, the singer.

Then there is Thomas Chalmers, the young American basso, who will be with the Metropolitan next year, who has enlisted in the Quartermaster's Training Corps on Governor's Island, and who goes every day through an exacting drill.

Anna Case has again and again given her services in concerts to raise money for patriotic purposes.

John McCormack, the tenor, is out "doing his bit," and as for the number of singers abroad who have gone into the trenches to make music for the boys at the front, why, their name is legion.

And let me not forget that it is announced that John Philip Sousa, who now, you know, is a lieutenant in the United States Marine Corps, has received permission from the Government to take the Marine Band to the trenches in France. He has composed several special marches and music for a triumphal entry into the American division on the fighting lines.

Everywhere, all over the country, the musicians, the singers, the players, the conductors are engaged in patriotic work. So I think it would be wise to keep them at that job, instead of sending them out to be made mince meat of by German dynamite shells "Somewhere in France."

* * *

How super-sensitive the musicians are was recently proven when the *New York Times*, in its magazine issue of July 1, printed a cartoon which showed the portals of an American restaurant, labeled "Under new management." In the doorway stands Commissioner Hoover, who has charge now of the food problem. He has just discharged three musicians, who are described as "Liquor," "Waste," "Extravagance," and he is made to say, "I can't keep you and hold down expenses, too."

This has provoked a number of musicians.

Frank Freeborn writes me, inclosing the cartoon, which he has marked "an insult to musicians in America." He says:

"Here is your chance to protest against classifying musicians with 'waste and profligacy.' Who have done most for charity? Who are the first to be called upon to help raise money for every cause that pleads for humanity? The poor musician, who may go to Hell if he himself is in need! He is asked to pipe and fiddle to these New York gluttons while they overcharge their bellies with costly foods. Now, at the hour when 'economy' bids them cease their gorging, they kick out the musician, with his companions, 'waste and extravagance.'

"Will you, who stand for musical America, not protest against this insulting cartoon? Many await your action."

I can readily see how the cartoon might have given offense, though it will probably be news to the conductors of the *New York Times* that it has done so, for if there is anything that these gentlemen aim at in publishing the one paper which prints "all the news that's fit to print," it is that it shall "iron out" everything from an editorial paragraph to a news item, so that it shall not "give offense to anyone." That is their particular stunt.

It is my conviction that the cartoon was not designed to represent the musicians except in an allegorical manner. It can, however, readily be mistaken by those who take it literally. It is not easy to make cartoons in this country which shall be read according to the intention of the cartoonist. The reason for this is the miscellaneous character of the American people, to which, of course, we must add the fact that the English language is the vernacular, that is, the language we speak by common consent, and not the mother tongue, as English is in England, French in France, German in Germany and Italian in Italy. We have few public men whose faces are as well known as those of the public men in European countries, especially in England. The result is that whereas it is never necessary to brand prominent individuals in papers like *London Punch* or the French or German humorous papers, it is necessary to do so in this country, and so the name of the personage is printed on a feather in his cap, or on a belt around his stomach, or around his neck, or on his arm, to identify him.

So I trust the musicians who think they have reason to complain with regard to the discourtesy, and perhaps insult, as they term it, to their profession,

This is the cartoon which appeared in the New York "Times" Magazine of July 1, 1917, and which seems to have given offense to a great many musicians



Discharging the Musicians
Manager: "I can't keep you and hold down expenses too"

in the *Times* cartoon, will see the matter in the light that I do, and absolve the *Times* editors, and so cease to visit upon them the condemnation they appear to think justified.

* * *

In a very interesting article in a recent issue of the *New York Tribune*, Henry E. Krehbiel tells the story of how the New York Oratorio Society was founded. Incidentally, Mr. Krehbiel speaks of the various artists who appeared during the first decade of the society's concerts.

Among them I see he mentions Eugenia Pappenheim, who sang in the first production of Wagner's "Flying Dutchman" in New York ever so many years ago, when the late Gotthold Carlborg was the conductor, and the money was furnished by an Austrian nobleman, who was a Wagner enthusiast, and who wanted "those barbarians in New York" to hear the great master's music.

Another mentioned was Minnie Hauck, who was known in private life as Frau Ernst von Hesse-Wartegg, and who is now living in comfortable circumstances in Switzerland. I remember her husband, von Wartegg, well. He was a great traveler and had written some very interesting books. When Mme. Hauck was to appear in New York, and I think one of her last appearances was at the Grand Opera House, under the management of that dear old impresario, Max Maretzek, Wartegg would appear weeks ahead, interview the press, make propaganda for his wife, and then, just about the time she was to arrive, he would disappear and go on his travels again.

Another interesting singer of the time was Amy Sherwin, an Australian, like our talented Mme. Alda of to-day. She made a success here, but later went to London, where she married, and is still,

as Krehbiel says, active as a teacher. Her son, you know, is the dramatic critic of the *New York Globe*, and a very brilliant and talented writer. His criticisms rank with the best.

Among the company was William Courtney, known to later generations as a teacher, but at that time as a very successful concert singer. He had a fine tenor voice, and was for many years a favorite on the concert stage, and especially in oratorio, in which he represented the best traditions. His wife, Mme. Gage Courtney, was also a fine singer and a most capable teacher.

Krehbiel, in speaking of William Castle, a well-known singer in English opera, who died some little while ago in Chicago, and who had a very sweet voice, relates that in the Castle & Campbell's Minstrels, Theodore Thomas blacked his face and played in the orchestra. This story has often been denied and disputed, though I see Krehbiel gives credence to it, and I believe it is founded on fact.

Another singer of distinction at that time was a German tenor by the name of Christian Fritsch. I shall never forget him, for the reason that though we had been good friends for years, our friendship was broken up by a joke that I thought harmless, but which Fritsch never forgave. Once, when he visited me in the country, I introduced him to a very handsome dog. Fritsch, though his name was Christian, was always spoken of among his American intimates as "Charlie."

"Charlie," said I, "I have called my dog Charlie Fritsch."

"Why?" said he.

"Because," said I, "he cannot sing." And Fritsch never spoke to me again!

Some little while ago a friend of mine, a German, who was letting off a lot of

MEPHISTO'S MUSINGS

[Continued from page 7]

hot air about this country and the shortcomings of the American people, individually and collectively, said that among the evidence that we were not, and never would be, a musical nation, was that we had no music, particularly no songs, for children; and that this showed we had no real taste for music, because it would be admitted that we must begin to cultivate music with the child, and you cannot expect children to listen to operas, oratorios and symphonies with any idea that they will understand them, though I reminded him that "Hänsel and Gretel" and some other operas were very much favored by children when they heard them.

For this reason I was particularly interested in noticing, in a department in the *New York Evening Post*, conducted by Helen Richter Elser, that she gives a list of folk-songs and other songs for children, which contains among its numbers, besides numerous songs by Americans, songs written by Brahms, Schubert, Reinecke, Chopin, Grieg and others.

"Here, too," says Miss Elser, "a mother can find lullabies to sing when little heads begin to nod."

So far from there being a lack of publication of children's songs, the number of them is astounding. Hundreds of collections have been made. Simply go to Ditson's, Schirmer's, Brentano's, Scribner's, Putnam's, to any shop that has a children's book department, and you will be surprised at the number of fine works there are containing music particularly adapted for the little ones.

There is that wonderful Saint Nicholas song book from the *Saint Nicholas Magazine*. Then there is "Thirty Songs for Children," published by Ditson, containing songs by Reinecke, Schumann and some folk-songs; "Twenty Nursery Rhymes," set to new tunes by Edmond Rickett; "The Cocoa Palm," by Mary Dillingham Frear, songs that tell the children of the North about the sunny islands of the Southern Sea; "Small Songs for Small Singers," by W. H. Neidlinger; "Twenty-five Bird Songs," by W. B. Olds. The songs are based on real bird themes. They make the sounds of the woods mean much to the children. There are beautiful illustrations and descriptions.

And then there is a wonderful collection of songs for the children from the repertoire of that sweet singer, Kitty Cheatham. There is another book of remarkable excellence, brought out by that brightest and wittiest of writers, Kate Douglas Wiggin, entitled, "Kindergarten Chimes." And there are also Mother Goose songs, by L. E. Orth. And there is a collection of "Children's Singing Games," edited from old songs by Alice Gomme and Cecil Sharp. Then the Scribners have a very interesting collection called "The Stevenson Song Book." The same firm also publishes the "Songs of Eugene Field," the music being by Reginald de Koven and others.

And let me not forget one collection of songs composed by the late Ferdinand Dulcken, well-known musician of thirty years ago, a big, amiable, fat fellow, who set "Twinkle, Twinkle, Little Star" and all the nursery rhymes to most wonderful and beautiful music, which was published at the time by E. Schubert & Co. And if there is any mother who would like to have her little ones sing the old nursery rhymes to music of a very charming and musicianly character, let her write to the publishers in New York and get that collection.

Dulcken used to make his headquarters at old Steinway Hall. He had considerable talent, but preferred to float through life easily, and so never got the recognition which his ability warranted.

His mother, you know, Mme. Dulcken, was for many years the private musician and pianist for the late Queen Victoria of England. Whenever there was a royal family party, or even some artist of distinction was invited to the English royal home circle, it was Mme. Dulcken who presided at the piano. She it was, too, who gave the young princes and princesses such musical education as they received at the time. A very sweet lady of high social distinction was Mme. Dulcken.

Her son, the fat Ferdinand Dulcken, who was, as I said, well known among old-time musicians in New York, had, like Charles Lamb, a positive passion for roast sucking pig, and I remember on one occasion, when he had had about "steen helpings," that he desired to have, as a last *bonne bouche*, the tail of the sucking pig, which had been twisted into a beautiful curl and looked brown and crisp. The hostess, after he had swal-

lowed the sucking pig's tail, informed him that the twist to the tail had been produced by means of a bent pin, dexterously inserted by the cook. Dulcken took the joke seriously, and soon after insisted that he began to feel the pin working in his "innards," and that he felt sure that it would prove his immediate death. Cold sweat broke out all over his face. He insisted upon being put to bed, and that a doctor be called. For years afterwards whenever he had "a pain" he insisted that it was "that pin"! Indeed, at one time he seriously thought of composing a funeral march for himself and dedicating it to "that roast pig's tail."

Dulcken was the hero of a story told of the former Emperor Nicholas of Russia. He had played before the distinguished autocrat who, surrounded by his court, had listened to him with great attention. It was customary, on all such occasions, for the Emperor, at the close of the recital, to compliment the artist and present him with a jewel of more or less value. On this occasion, when Dulcken had finished, the Emperor, who spoke German very well, said to him, in German:

"My dear Herr Dulcken, I have heard many pianists—"

Dulcken bowed to the ground at the compliment that he expected was coming.

"—but none," continued the Emperor, "perspired as you have done."

Then Dulcken fainted on the floor, and as Bret Harte said in a poem, "the subsequent proceedings interested him no more."

For a number of years Dulcken was a kind of favorite of the late Wilhelm

Steinway, who was a Maecenas of marvelous generosity and good will where the music teacher, musician and composer were concerned. In fact, whenever a concert was given at Steinway Hall, in the olden days, "Dear Billy," as he was called then, sat up in all his glory in the only box the hall had, where he could say with truth that he could look down upon an audience of musicians and music teachers who had borrowed money from him, or hoped to, says

Your

MEPHISTO.

SACO VALLEY FESTIVAL

Bridgton to Hear Many Noted Soloists Under Llewellyn Cain's Bâton

PORTLAND, ME., July 23.—The Saco Valley Festival takes place on Thursday and Friday of this week under the direction of Llewellyn B. Cain. Some very attractive programs have been arranged. There will be three concerts and at the close of each concert a new feature at these festivals will be the community sing by the chorus and audience, led by Mr. Cain. Mrs. Kate Douglas Wiggin will open the concert on Thursday evening with a greeting to the visiting unions. The soloists include Mrs. Peroux Williams, Lydia Vosburgh, Mr. Charles Harrison, tenor, and two pupils of Rudolph Ganz—Reuben Davies and Mollie Margolies. Mrs. Lida Shaw Littlefield, Mrs. Lillian H. Stadling and William Gustafson will sing the solos in Verdi's "Manzoni Requiem," which will be sung on Friday evening. The festival takes place at Bridgton, Me.,

on the shores of the beautiful Highland Lake.

On Friday, July 20, U. S. Kerr gave a song recital. There was quite a representative audience present, in spite of the unusual heat. Mr. Kerr's program included songs by Rossini, Holmes, Korlinsky, Wolf, German, Chadwick, Stephens, Rubinstein, Hammond and Bizet. His singing aroused great enthusiasm. He was ably assisted at the piano by A. W. Burgemeister who in addition to playing the accompaniments most beautifully gave Liszt's Twelfth Rhapsody and responded to an encore with Grieg's "To Spring."

The daily organ recitals in the City Hall by Will C. Macfarlane are attracting large audiences and seem to have lost none of the charm which has made them so successful in former years. A. B.

Gilbert Wilson to Be Heard in Opera and Oratorio at Ocean Grove

Annie Friedberg, manager of Gilbert Wilson, American basso, formerly with the Century Opera Company, has just closed an engagement for Mr. Wilson to appear in the opera performance of "Ahasuerus," by William Dodge Chenery, to be given at Ocean Grove, N. J., on July 31 and on Aug. 7 and 14. Mr. Wilson is also engaged to sing the bass part in "Creation" the latter part of August at the Ocean Grove Auditorium. Miss Friedberg has already booked Mr. Wilson for a number of oratorio and concert appearances for the early part of the coming season alone and in mixed quartet.

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Declares Women Cannot Compose Music That Lives

IF the term, music, as used by George T. Ladd in the title of his essay in the *Yale Review* for July, be interpreted to signify music that lives, a clearer view of his premises and conclusions will be gained. Mr. Ladd first goes to the labor of proving that "there has never been a single woman who can be considered as a candidate for a place in the first rank of the great musical composers; there has been scarcely a single handful of women who can make a brave show of a claim to a place in the second rank." Differences in education and opportunity Mr. Ladd confidently rejects as an explanation of man's overwhelming superiority over woman when it comes to creating enduring music. How, then, does he set about solving the vexing question? We append a few quotations, as follows:

"In its power to express the emotions music is the supreme art. This is, first of all, because it is a succession of sounds, and sounds control the pulse, stir or stop the heart, arrest and fix attention, and emit feeling, in a more prompt and compelling way than do sights and smells. But it is the male rather than the female human animal who bellows with rage, feels the resistless impulse and the keen joy of battle, swells with admiration or aspiration, demonstrates love and hate most boldly, rejoices most boisterously and grieves and suffers most deeply and lastingly. . . . The great music aims only to express the passions and emotions which are most elemental and fundamental, most impersonal, so to say."

Later Mr. Ladd dilates on the importance of the "male will." "Men demand and secure more license for themselves than women either do or can."

Here, then, at that mysterious source of personal energy, which supplies the demand for concentrated attention, for prolonged effort, for the indifferent or scornful endurance of obstacles, and 'backs up' the more elemental and universal of the passions and emotions, and keeps the constructive imagination strenuous and true to its self-appointed task, while sustaining it for long in its most exalted flights—must we bring to an end our journey of exploration into the reasons for man's indisputable native superiority in the art of musical composition. This source is what we call the will.

"It is not," he says later on, "the physical obstacles to self-confidence and to fixed adherence to self-appointed ideals, such as have been referred to above, and such as we scarcely expect to see the woman artist called on bravely to overcome, that are the most seductive and the most debilitating of the will to live and to achieve in the life of exalted art. It is the seduction of cheaply won applause; it is the fear of being unconventional; it is the secret or avowed refusal to face criticism, consider its value candidly, and thus to establish an improved self-criticism; it is the inability to look at the thing in an objective and impersonal way, and to sink the individual in the ideal; it is these hindrances to the most excellent artistic achievement, against which the will must set itself and remain inflexibly set. All artistic natures as such are peculiarly susceptible to these temptations, peculiarly susceptible because sensitive in an exaggerated way. But of the two sexes, the strength and stubbornness of the male will is much better adapted to hold the spirit on its course, whether the end be final defeat or final triumph."

Have You a Spinnet in Your Attic?

The inquiry comes from Lucy Gates, who says: "I should like to know how many spinnets there are in the United States, because I am hoping that it will be possible for me to have one on the stage in all of the many cities where I am going to sing next season. Everywhere 'by special request,' I am asked to do the little 'stunt' I did when I sang 'The Impresario' in New York, namely, play the aria for myself. I am always glad to do this, but it isn't at all the same on the piano, even if I do try to make it sound tinkly. It lacks the tonal quality of the old instrument, to say nothing of its quaintness."

MAKING MME. SCHUMANN-HEINK HONORARY COLONEL OF THE TWENTY-FIRST INFANTRY



—Photo by Underwood & Underwood

Mme. Ernestine Schumann-Heink, the Austrian born, naturalized citizen, has so endeared herself to the soldiers of the Twenty-first Infantry, U. S. A., that they elected her honorary colonel of the regiment. This picture shows Mme. Schumann-Heink receiving the insignia of rank, the eagle, from Col. J. P. O'Neil, commanding officer of the Twenty-first Infantry. The ceremony took place at San Diego, Cal., after the solemn military high mass, which was celebrated at the Exposition Grounds before 3000 soldiers and sailors of the United States, Great Britain, France and Mexico, on July 8

A MESSAGE from Mme. Schumann-Heink to the Wolfsohn Musical Bureau brought the early tidings of a great charity concert given on July 16 in San Diego, at which the eminent contralto sang to several thousand persons. The Twenty-first U. S. Infantry was represented in the audience by 1700 men, whom Mme. Schumann-Heink refers to as "my soldier boys."

"I sang to the thousands of people, and every note was a good wish for my adopted soldier boys. I sang the 'Star-Spangled Banner' with accompaniment by the Italian band, other accompaniments with piano and organ," reads a portion of the telegram.

Mme. Schumann-Heink is expected to arrive in New York the last of July; she will be the featured soloist at the

festival in Norfolk, Conn., on Aug. 1. Following that appearance, the contralto will give concerts in Charleston, Ill.; Hastings and Holdrege, Neb.; Winona Lake, Ind., returning East in time for her annual recital in Ocean Grove on Aug. 18.

On her way back to the Pacific Coast the contralto will give a concert in Sioux City, Iowa.

NEWPORT HEARS JENNY DUFAU

Soprano Wins Enthusiastic Praise in Well Devised Program

NEWPORT, R. I., July 17.—Mlle. Jenny Dufau, soprano, appeared in a delightful recital at the Opera House on Sunday evening, July 15. The singer was assisted by Carl Lamson of Boston, whose fine accompaniments supplemented admirably the charm of the numbers presented.

Mlle. Dufau's program began with an aria from "Traviata," which was followed by groups of English and French songs and Ardit's "Il Bacio." Her clear enunciation and brilliant voice made each number of the long and varied program a delight.

Following her singing of the "Avengers," Mlle. Dufau gave the "Marseillaise" and ended with the "Star-Spangled Banner," in which her audience joined. The recital was presented under the direction of Signor Cirelli of New York City.

Charles Harrison in Artist Colony at Harrison, Me.

Charles Harrison is spending the summer months in Harrison, Me., which has attracted many other musical celebrities. He has as neighbors Mme. Fremstad, Alice Nielsen, Mme. Sundelius and Rudolph Ganz. Mr. Harrison is priding himself on his lovely garden. He feels

more than repaid for his work, blisters, sunburn and other minor troubles when he picks the vegetables from it. Aside from gardening, he is developing a strong arm sawing and splitting wood for the open fires in the cottage. Of course, he does not forget his professional duties altogether, because on July 26 and 27 he is to sing at the Saco Valley Festival.

Booklet of Songs from the Programs of Famous Singers

Arthur P. Schmidt has issued a booklet of songs from the programs of famous singers. The list includes Frances Alda, Paul Althouse, David Bispham, Anna Case, Kitty Cheatham, Julia Claussen, Marcella Craft, Julia Culp, Geraldine Farrar, Mme. Galski, Alma Gluck, George Hamlin, Jane Osborn Hannah, Arthur Hackett, Florence Hinkle, Mary Jordan, Mme. Jomelli, Josephine Knight, Florence Macbeth, John McCormack, Christine Miller, Reed Miller, Lambert Murphy, Alice Nielsen, Constance Purdy, Mme. Schumann-Heink, Mme. Sembrich, Nevada Van der Veer and Reinald Werenrath. Some of the composers represented are MacDowell, Foote, Gena Branscombe, Marion Bauer, Floy Little, Bartlett, Ward-Stephens, Mrs. H. H. A. Beach, George Chadwick, Margaret Ruthven Lang, Bruno Huhn, Mary Turner Salter, Mabel Daniels, Grant-Schaefer, Margaret Hoberg, Coleridge-Taylor, Clough-Leigher, Frank Lynes, John W. Metcalf and Francisco di No-gero.

HARRIET WARE CONCERT

Composer Gives Benefit for War Families of Long Island

Among the delightful concerts which have been given for the benefit of the various war funds one of the most successful was that given last month at Garden City by Harriet Ware, composer, from which more than \$1,000 was netted for the families of soldiers from Nassau County, Long Island.

Harriet Ware, John Barnes Wells, tenor, and Edwin Markham, poet and composer, have been appearing in a number of successful concerts in the South for the benefit of the Red Cross. They will continue next season their unique combination, which has been winning praise of a high order wherever the trio has appeared.

Arthur Shattuck Gives His Yacht Mignon to the Government

Arthur Shattuck, the well-known pianist, will spend the summer at his summer home in Neenah, Wis. One day a week will be devoted to teaching a class of pupils that have come to him from various parts of the country. Mr. Shattuck's power cruiser, Mignon, has been tendered to the government and placed in readiness for immediate call. Mr. Shattuck has given up all right to its use until after the war.

The Special Fall Issue of MUSICAL AMERICA

Edited by

John C. Freund

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Portland, Ore., Dedicates Magnificent New Auditorium with Music Festival

Building Is One of the Finest West of the Mississippi River—Project Due to the Progressive Spirit of the City's Women—Louis Graveure and Mary Jordan Win Laurels in "Elijah"—Local Singers as Soloists—Festivals to Be Given Annually

PORTLAND, ORE., July 8.—The first annual Musical Festival closed last evening after three days, which marked the greatest event in the musical history of Portland. The magnificent Auditorium, seating six thousand people, is completed with the exception of the installation of the \$25,000 organ, which will be dedicated in a few weeks. The building is one of the finest west of the Mississippi River, and in some respects it is unexcelled in the United States. The acoustics are perfect, with every seat commanding a complete view of the stage, which during the Festival was occupied by a chorus of three hundred and the Symphony Orchestra, numbering seventy-five.

The Auditorium was dedicated on July 4 with appropriate ceremonies. The program was under the auspices of the Royal Rosarians, with Dean Vincent, master of ceremonies. The music was furnished by the Royal Rosarian Band, J. B. Ettinger, director, and the Royal Rosarian Quartet, Harry Miles, first tenor; Albert S. Brown, second tenor; Thomas H. Williams, baritone, and Walter Hardwick, bass, with William Robinson Boone at the piano. Mme. Lucie Valair sang the "American Marseillaise," by Charles Lagougue, with band accompaniment. Mme. Valair fully justified the compliment paid her in being chosen as the first soloist.

Mayor George Baker in his address paid a tribute to the women of Portland who several years ago began the movement which culminated in the erection of this magnificent building, making special mention of the original Auditorium Committee, Mrs. John F. Logan, Mrs. C. H. Allen, Mrs. Edward Alden Beals, Mrs. E. E. Covert, Mrs. J. E. Werlein, Mrs. Herrman A. Heppner, Mrs. J. B. Hosford, Mrs. J. P. Ludnam, Mrs. A. C. McCord, Mrs. W. L. Patterson and Mrs. F. J. McGettigan.

The Music Festival opened on Tuesday evening with the singing of "Old Hundred," in which the vast audience joined. Mendelssohn's "Elijah" was given, with Louis Graveure as *Elijah*. The Auditorium was filled to capacity, for not only were three new singers to appear, but Mrs. May Dearborne Schwab was to be welcomed "home" after an absence of five years. The expectations of Mrs. Schwab's friends were in no way disappointing, for she has fulfilled every early prediction of her Portland friends. Both she and Mary Jordan, the contralto, were literally deluged with the flowers for which Oregon is famous. Miss Jordan came as a stranger, but she has won her way into the hearts of all who heard her glorious presentation of "O Rest in the Lord."

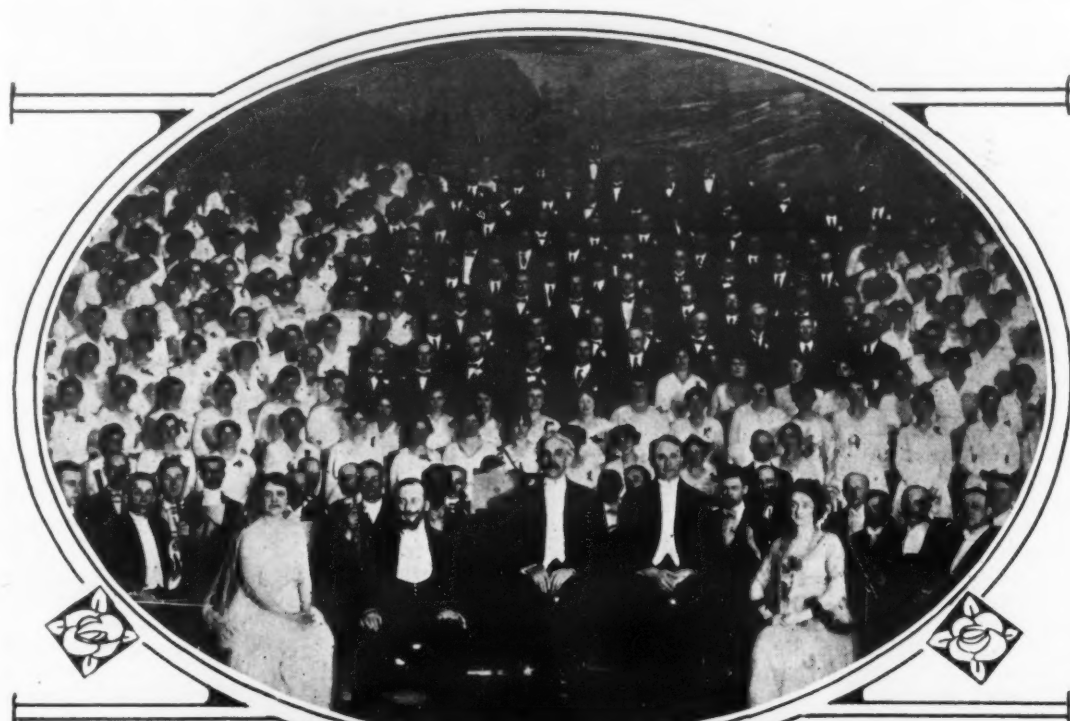
Theo. Karle won loud applause for his aria, "Then Shall the Righteous Shine Forth."

Mr. Graveure has been widely heralded, and much was expected of him, so it speaks volumes when all who heard him voiced but one opinion, "one of the greatest artists who has ever visited Portland."

Choral Work Splendid

Too much praise cannot be given the chorus, which consisted of three hundred voices. The singers were chosen from the best talent of the city and included the leading members of the church choirs. The Portland Symphony Orchestra of seventy players accompanied the singers, conducted by William H. Boyer, whose ability is recognized all over the Pacific Coast. At the close of the program he was surrounded by the members of the chorus and others, all expressing their appreciation of his untiring efforts which resulted in such splendid success.

On Friday evening the Portland Symphony Orchestra, with Carl Denton con-



Part of Chorus, Soloists and Orchestra, Portland Music Festival



Mme. Lucie Valair,
Soloist



Kathleen Lawler,
Soloist



May Dearborne
Schwab, Soloist



—Photo by
A. B. McAlpin

William H. Boyer,
Director Festival Chorus



—Photo by
Bushnell

Carl Denton, Conductor
Portland Symphony
Orchestra

ducting and Miss Jordan and Mr. Karle as soloists, again filled the Auditorium to overflowing. The program was a most satisfying one, beginning with the Dvorak Symphony "From the New World." This was remarkably well played and was followed by Grieg's March from "Sigurd Jorsalfar." Mr. Karle repeated his success of the previous evening. The other orchestra numbers were "Irish Tune From County Derry" and "Molly on the Shore," both by Percy Grainger, and the Tschai-kowsky "1812 Overture."

Miss Jordan won new honors by her splendid singing of the Flower song from "Faust," "La mort de Jeanne d'Arc," and "My Heart at Thy Sweet Voice," from "Samson and Delilah." The audience insisted upon an encore and she responded with "The Last Word." Marion Bauer's latest song, Miss Bauer, whose early life was passed in Portland, was in the audience, and amid a storm of applause she joined Miss Jordan on the stage and accompanied her upon the piano.

Carl Denton, as conductor of the orchestra, was forceful and magnetic.

For the concluding concert on Saturday evening Kathleen Lawler and Mr. Graveure were soloists. This was sufficient to again pack the Auditorium. Miss Lawler was given an ovation. Her voice is a brilliant coloratura, bell-like in quality, and while flexible and sparkling, is unusual in its warmth and sympathy.

Graveure Creates Furore

The fame of Louis Graveure had spread and his appearance was greeted with applause. The prologue from "Pagliacci" has frequently been heard in Portland, but the names of Ruffo and Graveure stand out from all others for perfection and interpretation and tonal

purity. A storm of applause burst forth at the conclusion of this number, in which the orchestral accompaniment played no small part, only to be quieted when E. E. Coursen seated himself at the piano and accompanied Mr. Graveure in a group of five Hungarian folk songs. The orchestral numbers were the Overture to "Tannhäuser," "Irish Rhapsody," Victor Herbert, and the Intermezzo from "Jewels of the Madonna," Wolf-Ferrari. Mr. Denton conducted, and the success of the former evenings was repeated. The second part of the program was made up of selections from "The Golden Legend," by Sullivan, with Miss Lawler and Mr. Graveure as soloists. Mr. Boyer conducted, and the splendid work of chorus, orchestra and soloists was a fitting finale to the Portland Musical Festival, which closed with the audience rising and joining in "The Star-Spangled Banner."

Visiting Artists Fêted

On Friday the visiting artists were entertained with a luncheon at the Portland Hotel by the board of directors of the Portland Music Festival Association. Covers were laid for eighteen, and many valuable suggestions as to the future work of the association were discussed. All were warm in their praise of Portland's splendid achievement in the erection of this beautiful Auditorium, which will enable the people of our city to hear the best artists at a price within the means of all. After the concert on Saturday evening the musicians of the city, headed by the MacDowell Club, gave a reception to the visiting artists at the Multnomah Hotel ballroom.

To Give Festivals Yearly

The Portland Music Festival Association has just been incorporated and it is

the intention to hold annual festivals. The board of directors have been elected by delegates appointed by the different musical organizations of Portland. One-half of the members of the Board are representative business men from the Chamber of Commerce, Progressive Business Men's Club, Portland Realty Board, Rotary Club, Portland Ad Club, East Side Business Men's Club, and the Mayor of Portland, representing the city commissioners. The other half of the Board is made up of musicians representing the musical organizations. The present organization includes:

The MacDowell Club, Portland Operatic Association, Apollo Club, Musicians Club, Orpheus Club, Monday Musical Club, Portland Symphony Orchestra, N. E. Conservatory Club, Musicians Mutual Association, Swiss Singing Society, Swedish Singing Society, German Singing Society, Norwegian Singing Society, State Music Teachers Association, Reed College Chorus and Oregon Chapter American Guild of Organists.

The officers are: President, William F. Woodward; first vice-president, Edward Cookingham; second vice-president, William A. Montgomery; treasurer, Nelson G. Pike; secretary, William R. Boone; executive secretary, Sidney G. Lathrop.

As many of the Oregon music teachers were visitors to Portland during the Music Festival it was decided to hold a business session of the State Association on Friday afternoon. John Claire Monteith presided. Marion Bauer spoke on Modern Music. Mary Hoham of the Monmouth Normal School reported on her work in the interest of music in the public schools and spoke of much encouragement received in her efforts to establish a training school for supervisors of music in the State. Others who spoke on music in the schools were Ninetta Magers of Salem and Lucy S. Lamson of Tacoma. Mrs. Fred N. Shepard of Lewiston, Idaho, made a plea for "The Better Care of the Child Voice." William Mansell Wilder also spoke. The musical treat of the session was the singing of Mrs. Helen Howath Lemmel, who gave a number of her own delightful songs. M. Ridgley of British Columbia spoke warmly of the hospitable spirit shown by Portland musicians. Mr. Monteith outlined future work of the association into which he has put much serious thought and earnest work.

Teachers from out-of-town who attended the session were:


Marion Bauer, New York City; Dawn S. Kenney, Albany, N. Y.; Mrs. Helen Howath Lemmel, New York City; Reginald L. Hadden, San Francisco; David S. Craig, Seattle; M. Ridgley, Vancouver, B. C.; Lucy S. Lamson, Tacoma, Wash.; Mrs. M. O. Hawkins, Coquille, Ore.; Loretta Riley, Sumpter, Ore.; Maud Carlisle, Hood River, Ore.; Mary Hoham, Monmouth, Ore.; Dorothy Engelhart, Yoncalla, Ore.; Mrs. Lottie H. McIntosh, Independence, Ore.; Minetta Magers, Elma, Weller, Beatrice Shelton, Mrs. M. A. Denton, all of Salem, Ore.; Myrtle Christensen, Ollie, Mont.; and Mrs. Fred N. Shepard, Lewiston, Ida.

HELENA CLARKE.

Theatrical Managers Offer Musicians Increase in Wages

After refusing pointblank to consider the demands of members of the Musical Mutual Protective Union for an increase in wages, the representatives of the United Managers' Protective Association on July 19 made a move to avoid a break by offering the musicians a higher wage scale. The managers offered to increase the weekly wages of musicians playing for musical comedies \$3, those playing for dramatic attractions \$2 and the wages of vaudeville musicians \$1.50. The respective increases asked were \$5, \$4 and \$6.50. D. Edward Porter, president of the Musicians' Union, which is Local 310 of the American Federation of Musicians, Sam Finkelstein and Edward Canavan represented the instrumentalists. They were not vested with authority to act and will refer the managers' proposition to a meeting of the union to be held Wednesday, July 25.

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CREATING TONAL HALF-LIGHTS BY MIND AND BODY CONTROL

By HARRIETTE BROWER

THE teacher of piano who has to do with the instruction of younger pupils realizes how difficult it is for those in the early stages to create variety of touch. The fingers of the beginner toil over the keyboard, while their owner breathes a sigh of relief if correct keys have been depressed, required fingers have been placed on them and time values have been observed. What more could be asked? The teacher, perforce, must be satisfied with such care and industry. Considering the mental state of the pupil, she seems to be content, and even gives words of commendation. Perhaps she has become a little callous to this condition of things, and feels it is the part of discretion not to exact too much of the beginner. It means considerable if he can offer even these things.

As the player advances and gains a little more command over the keyboard and himself, a new light begins to break; he sees that all tones are not to be of equal strength. Some must be louder, some softer; some must stand in the full light, others in the shadow. He learns there are grades of tone quality and varieties of touch, all of which are necessary aids in expressing the ideas contained in the music. What in the early stages seemed merely pleasant combinations of sounds, which he strove to execute correctly, though without much thought as to any special or underlying meaning, now begin to assume shape and importance. He sees there is a pattern, a design to these sounds. This design must stand out and be heard; accompanying parts must therefore be subdued so they shall not stand out equally with the prominent part. When he has reached the stage where he realizes there are both principal and secondary voices, when he can hear and see how they ought to sound in their relation to each other, and best of all, can make his fingers accomplish the desired effect, he has already made much advance and is on the right road.

The study of tonal half-lights should be a vital subject with every student of the piano. These subdued lights, these half-tone shadows must be constantly felt, in order to create atmosphere, to make contrasts in the tonal picture, to make the musical thought clear and striking. What would be thought of a painter who should eliminate all shadows from his canvas? His work would be utterly stale, flat and worthless. One cannot imagine even the merest dauber attempting such a thing. Yet the general piano student seems to have but vague conception of tone color or tonal variety. Everything in this line has to be explained to him and demonstrated for him—not once, but time after time. It seems difficult for him to grasp the principle of light and shade, or to apply it in his work.

Principle of Tonal Variety

It has been said that the tones of a piece must not be all of one color or even dynamic quality. Some of them must be strong, others weak; some must stand forward, others remain in the background. But which must be prominent and which subdued, asks the anxious student?

The simplest illustration can be found in a melody and its accompaniment. No matter how simple the piece, the principle of light and shadow is to be carried out. The melody must stand out, while the assisting harmonies are to be subdued. Like a bit of rich brocade, the melodic pattern is raised from a duller background, which only serves to throw the design into greater relief.

Open your Schumann Album, Op. 68, and turn to No. 10. How many youngsters have played this little piece, always dear to their hearts! But how many have divined, of their own intuition, that those accompanying chords must be played lightly and released quickly, in order not to overshadow the cheery melody of the Farmer's Song? No, on the contrary, they hold on to those chords with grim determination, as though they never meant to let them go, in spite of precept and example, in spite of counsel and entreaty to take up the hands and release the tones. They do not realize these chords are the half lights, without which the melody would not be half so sweet. The chords must take their right-

ful place, where they will form a background for the song. It may be the teacher will need to labor long before she can impress this truth upon her young players. When they at last comprehend it, they are ready to pass on to higher things.

Mendelssohn's *Lieder ohne Worte* offer countless opportunities for the study of half lights; in fact, it is only by attention to them that the melodies in these charming pieces can be placed in correct focus—can be free to express themselves. The teacher often asserts that in lyric playing the three parts assume relative importance, namely: melody has first place, bass or foundation tones stand next, while middle or accompanying part is of least importance. Dynamically considered, this balance of parts is quite correct. Technically considered, the accompanying half lights are quite as difficult to manage as the principal tones of the melody. Leschetizky made much use of these Songs Without Words, as he considered the player gained from them discrimination of touch and refinement of style.

Managing Several Themes

When the pianist can manage a melodic composition so that the half lights will not be prominent nor stick out above the song-themes, he will be ready to attempt works where several themes are going at once. The thought naturally turns to Bach as the treasure house of part-writing and polyphonic treatment. And truly his works are a treasure trove for the pianist. Here one learns to bring forward principal themes, while placing others in half lights. This principle dominates the interpretation of Bach, from the easier pieces, the Inventions, Dances and Suites up to the culmination of them all, the Fugues. With-

out due consideration of the half lights in these great compositions, no adequate reading of them would be possible; there would be no shape, no balance of tone, no proportion, no inspiration. The half lights must be just as carefully adjusted as the high lights; in fact, their just proportion is more difficult than that of the stronger voices, which are always aggressive and able to take care of themselves. Many of the Preludes which accompany the Fugues need just as careful balancing of parts and as minute attention to the half lights.

Modern Music

With such a preparation as the study of Bach will give, modern music becomes more effective and more sanely balanced in the hands of the pianist. Think of the delicate tracery found in such profusion in the piano pieces of Chopin, for instance. Take the *Æolian Harp Etude*, where the slender melodic line of large notes sings above the shifting harmonic half lights of the accompanying arpeggios. Or again, take the third Etude, in E major, whose heavenly themes can only be brought out by a just relation of low and high lights. Chopin is full of these contrasts of light and shade, of soulful melody and delicate tracery of accompaniment or *fioriture*. The *Nocturnes* scintillate with themes thrown into relief by the half tones and shadows; the *Scherzos* and *Ballades* glow with these many contrasts.

And if Chopin is brimming with contrasts of light and shade, the same may be said of Schumann, Grieg, MacDowell and Liszt. Especially is Liszt dependent on a careful adjustment of tonal half lights to bring into relief the stirring themes of the rhapsodies. Take the many transcriptions Liszt has made of songs, to refer to a single line of his many-sided activity. How can these song forms stand revealed without those subdued backgrounds which help to throw them into prominence? The pianist must of necessity command the half lights; he must fill his palette with as many secondary as primary colors—nay, with an even greater number of shadowy tints than he has bright ones.

All these and more will he need when

he essays the music of the ultra-modern school. Here are the subtle shades of meaning, the atmosphere, the perspective, the seeming dissonances. Here are the shifting, filmy half-tints, which render this sort of music so unique, so different from our preconceived ideas of what music should be. Yet when we grow accustomed to these subtle effects, we admit we are often profoundly stirred by them. To be so stirred means we have grasped in a degree the meaning and beauty of those strange harmonies; the dissonances have become softened to our ears, the themes have taken on their rightful significance.

Ultra-Modern Music

In order to interpret rightly ultra-modern music, the player has learned to soften harsh discords and keep them, when possible, in the shadow; he has cultivated those half-tints which give the proper distance and perspective to the melodic pattern to be traced on that shifting background of tone. He has learned to hold off some of the arm weight from his fingers, to hold them close to the keys, to let them creep here and there over the keyboard with as little motion as possible. Lightly, delicately, with half pedal does he create the ethereal atmosphere he desires.

The player may ask: "How shall I create these half tints of tone that you are talking about, and how shall I know when and how to use them?"

Tonal half lights are the result of control of the mental and physical powers. Control cannot be gained in a day or a year; it is the result of constant right thinking and right doing. The first requirement is a proper technical beginning, with solid foundation of right principles. When this is laid the player gains the needed control gradually, through some such process as has been briefly suggested above. The main thing is to have a definite plan of study and to assimilate the principles of power and delicacy, of light and shade, of variety and effect. In the constant effort to apply these principles we gain the facility, power and inspiration we so much desire.

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MRS. STEELE URGES WOMEN TO WORK FOR STANDARDIZATION

"CLUBWOMEN all over the United States are co-operating with every musical interest which stands for the general culture of the people," said Mrs. W. D. Steele, chairman of music of the General Federation of Women's Clubs, in a recent interview with Alice Lawton for the *Christian Science Monitor*.

"We aim to make music an accredited study in our schools, just as much as arithmetic, grammar, spelling and such branches of education," said Mrs. Steele. "However, we can never bring this about to the high degree that we expect and desire until the teacher of music outside the school is made to teach on the same basis as the teacher within the school—that is, until she, too, has had a satisfactory training and has earned a diploma for her work."

"The standardization of music is absolutely essential to the musical progress of this country, in my opinion, and in that of many others who have the subject at heart. And we cannot see why music should not be an elective study in our schools, just as are many other branches. That would be fostering the musical talent of the land, giving it a chance. Why should a gifted child be obliged to give up the regular school curriculum, because he has not time enough to put on his music outside of school hours? It would seem so much more sensible to allow him to elect music as a regular study in school, be credited for it and allowed and helped to group about it such other studies as he most needs for his broadest culture and education. That, I think, is a problem for every mother, every woman in the home to think over seriously and carefully. It does seem such a shame to make a child take a lot of what you might call 'ungrateful' studies in which he may not succeed. We consider one great part of the work for us to do is to put the talent for music on the map, as it were, of the educational world. Let us form orchestras and glee clubs in the schools, too, as many as possible. We want a nation of music readers."

"As for the teachers, they are obliged to qualify themselves to pass examina-

tions in many other subjects before they are permitted to teach—why should the women of the land hand over their children to young girls or older women, perhaps, who may be able to play fairly pleasingly and who want to earn a few pennies by imparting their knowledge to others? Let us give the children the best that there is, and a standardized best at that."

MUSICIANS AID RED CROSS FUND

New York Chapter Received \$5,289 from "Day's Pay" Collection

A recent announcement of the New York County Chapter of the Red Cross showed that \$5,289 had been received for the "Day's Pay Fund" from the Musicians' Unit.

The Day's Pay Fund is the title for the campaign that is being conducted by the Red Cross to obtain the contribution of one day's pay, during 1917, from every worker in New York City.

The Musicians' Unit was organized by Ernest Schelling. Ignace Jan Paderewski is the chairman and John McCormack the treasurer. The co-operation of these prominent artists is deeply appreciated by the New York County Chapter of the Red Cross, whose office is at 389 Fifth Avenue. Although a day's pay among musicians necessarily cannot be designated specifically as in the case of the industrial and commercial worker, the contributions to date indicate that the musicians are showing their appreciation of this country's protection and hospitality by generous support of Red Cross work.

Unprecedented Demand for Music

"Never," says a leading New York publisher, "has there been such a demand for patriotic music of every sort. The people seem to be fired by the desire to sing, as an expression of their loyalty to their country. We get demands for vocal selections, for instrumental selections and orchestrated selections. What I have especially noted is the fact that it is almost always a member or a committee of a club or organization that applies for the scores."

SASLAVSKY AT DENVER

Series of Chamber Music Concerts Win Sincere Appreciation

DENVER, COL., July 14.—The weekly concerts of the Saslavsky chamber music series continue to be our chief musical inspiration during the summer period. Alfred DeVoto, ensemble pianist, arrived in time for the second concert of the season, and some notable performances of interesting trios have been given by Mr. Saslavsky, May Mukle and Mr. De Voto. Yesterday a Brahms program was offered, and the exalted music was presented in a manner worthy of its intrinsic beauty.

Each of the performers seemed in superlatively good form, and the audience was given such an exposition of the beauties of chamber music as is rarely experienced in this city. Miss Mukle, cellist, who has played in the first four concerts of the series, left the city after yesterday's performance to fill dates previously arranged.

The Municipal Band, under direction of Raffaello Cavallo, is giving open-air concerts each evening at City Park. Signor Cavallo's programs are of lighter calibre than those presented during the regime of Bandmaster Innes during the past three or four seasons. The vocal soloists also are, for the most part, singing musical comedy numbers and popular songs instead of the standard arias as was formerly the custom.

J. C. W.

Flint, Mich., Plans Community Music for Coming Year

FLINT, MICH., July 15.—One of the finest stadiums in the country is being erected in this city, and its seating capacity will solve the problem of a large auditorium for musical events. Community music is to be one of the features to be taken up this season in the program looking toward the promotion of greater musical interest. A. L. G.

Marion Carter Ends Red Cross Tour

Marion Carter, soprano, returned to New York last week from a five weeks' tour of Illinois. She was heard in recital at Waukegan, Evanston, Wauconda, Woodstock and Lake Bluff, where her offerings were received with utmost enthusiasm. The recitals were for the benefit of the Red Cross Society. Her work was highly praised.

Des Moines Finds Music a Potent Force in Unifying Civic Life

Twenty-five Concerts Show Splendid Record of Achievement for Iowa's Capital City—Handel Choir, Chamber of Commerce Glee Club, Norden Singers, Symphonia Orchestra and Children's Choruses Are Vital Factors in Bringing About Community Sing

DES MOINES, IOWA, July 19.—Twenty-five concerts, given, with the exception of three instances by Des Moines musicians, which attracted more than 60,000 persons in the indoor season, and one huge outdoor audience, 10,000 persons, marked the first year of an attempt at community music in Des Moines.

The community music movement here was the development of musical consciousness by several different organizations. It waited on the building of the structure where it might be housed and the great organ within that building that was to be the heart of the community singing. It also waited a central idea to gather all the organizations together under one head and make them of use in the community life of Des Moines.

The first of the present organizations was the Handel Choir, presided over by Dean Holmes Cowper of the Drake Conservatory of Music. It was composed of the Boys' Glee Club, Girls' Glee Club of the University, students from the Conservatory with the trained singers of the University Church of Christ and members of the Conservatory faculty as soloists.

Yearly at Christmas time this organization has presented "The Messiah" and during the year one or two worthy programs. It is an organization of five or six years' standing.

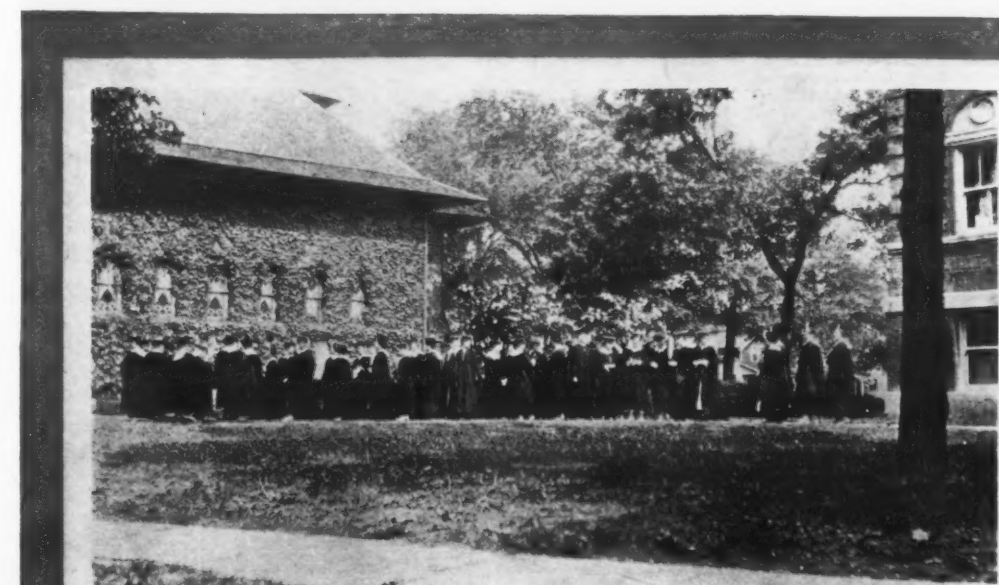
The second organization was the Chamber of Commerce Glee Club, composed of the twenty best male voices in the city of Des Moines. These voices represent the business life of the city and an organization to which most of the men of the city belong. It has given its music freely at all of the public appearances of the city and has appeared in a few formal programs.

East Des Moines supplied the Norden Singers, an organization of singers of Scandinavian parentage, who brought to the concerts their own Northland tongue and a good, strong male chorus. The latest addition to the organizations was the Symphonia Orchestra, but it attained the honor of being the only organization whose appearance was repeated in the course of the five months of music. Its membership was largely amateur, led by Paul Van Katwijk of the faculty of the Drake Conservatory.

Added to these factors, the artists of the city offered their services without compensation, the school children of the city, grouped by grades, sang in well-trained chorus in three of the concerts, the net proceeds of each concert went to the charity fund of the White Sparrows. At the beginning and end of each of the concerts the audience, numbering thousands in the church and ten thousand out of doors, joined in community singing. The songs were the negro melodies of the South, the well-known triumph songs of the church and the battle songs of the nation.

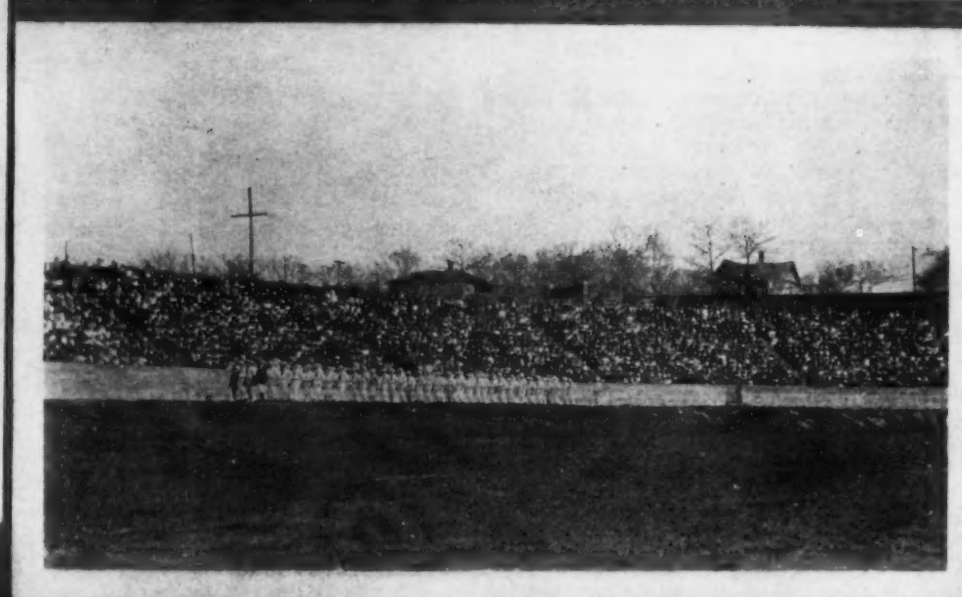
The audience room, where all the indoor concerts were held, was the auditorium of the University Place Church of Christ. It seats 3311 adults and at one of the community concerts, when the choir loft and the rostrum were filled with children, more than 3500 persons were within its walls. The vast organ which is in this structure is declared by its builders to be the largest between Chicago and the master organ in the Temple at Salt Lake City. The acoustics for so large a building are of the best.

The musical leadership of the concerts fell as a matter of course to Dean Cowper, the leader of the Handel Choir, while the business leadership was taken care of by a newspaper man, Robert A.



Upper Left, Graduates of Drake Conservatory of Music, 1917; Below to the Right Are Seen the Combined Bands Used in the Community Sing at the Stadium

Below: Harrard Hall



Part of Great Audience in Community Sing at Stadium



Dean Cowper Conducting the Community Sing



A Group of 1917 Graduates of Drake University Standing in Doorway of the Music Building

Wright, the official representative of the White Sparrows charity, to which at every concert the audience gave as much or as little as they wished, the doors being open to all and all being invited. It was largely to Mr. Wright that the credit can be given for bringing all of the differing organizations and artists together. Another factor in the success of the series of concerts was a newspaper writer who could make music live again in the review of the concerts.

While the indoor concerts were a success, which Des Moines is looking for-

ward to again for the coming year, the great concert of the series was held in the Drake Stadium, the White Sparrows turning aside at the call of the nation to give all the proceeds to the Red Cross. Ten thousand persons found their places in the great bowl of the Drake Stadium, while others found standing room on the broad walks which top the hillside seats. Four bands led this impressive audience in "The Star-Spangled Banner," "America," "Onward, Christian Soldiers" and similar songs. This is probably the greatest outdoor choral work ever at-

tempted and its success was so great that the words of the songs, rising above the bands and the noise of the street, could be heard in many of the distant corners of Des Moines.

Des Moines' musical life will be changed a little during the coming year by the presence of one of the cantonments just outside of the city, but it will be changed in order to include the soldier boys in the mass singing and to take to them the touch of music which has helped to make this city realize, in part at least, its own solidarity.

HAENSEL & JONES

announce that they have been able to secure for Concerts and Recitals for next Season during the months of FEBRUARY and MARCH, 1918

MAGGIE TEYTE



As Miss Teyte has been booked extensively for operatic appearances during the next season, following her remarkable successes as prima donna with the Boston Opera Co., and in the two weeks' Season at Columbia University her only opportunities to fill concert engagements will occur during February and March. An early application is suggested.

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DEMONSTRATION AS M. ROTHIER SINGS

Civic Orchestra Audience Gives
Basso Ovation for Stirring Pres-
entation of "Marseillaise"

To Léon Rothier, soloist at the Civic Orchestra concert on Wednesday evening of last week, belongs the distinction of having aroused greater enthusiasm with his patriotic contribution than any other vocalist of the whole series. The Metropolitan's French basso unloosed something like pandemonium by singing the "Marseillaise" and at the same time waving passionately the tricolor of France. At the first sight of the flag the audience sprang to its feet and, though reduced to a liquescent state by the heat of the Rink, stamped, cheered and sang and in the end insisted on having the artist back for another verse. It was undeniably one of the most stimulating demonstrations that any patriotic feature of these "patriotic symphony concerts" has provoked, and with reason, too, for Mr. Rothier's singing of the anthem was truly fiery and inspirational. He likewise earned a cordial reception for his performance earlier in the evening of "O Isis und Osiris" from the "Magic Flute" (he gave the air in French, as far as we could make out from the two or three words that were intelligibly projected) and of the "Invocation to the Nuns" from "Robert the Devil." The Meyerbeer number, in particular, he invested with distinction and delivered with breadth, sonority and good style.

Maurice Dambois, the young Belgian 'cellist, who won his American spurs last winter, appeared at the beginning of the second half of the program with the inevitable Boellmann variations. He played them beautifully, though not always with sufficient tonal allowance for the size of the Rink. However, Mr. Dambois ought to curb a trifle his instinct for sentimentality. Many pages of the Boellmann swam in honeyed tears last week, and after that came a deluge in the shape of a transcription of Chopin's E Flat Nocturne, given as a supplementary favor.

Mr. Monteux's program comprised the "Coriolanus" Overture, the second, third and fourth movements of Berlioz's "Fantastic Symphony," the "Afternoon of a Faun" and a "Saturnale" by Buzzi-Peccia, who harbors the ambitions of a composer beside the good luck of a successful singing teacher. The conductor played Beethoven's overture much as he played the two Beethoven symphonies the previous weeks. In the lurid "March to the Scaffold" of Berlioz—conductor-proof music—he earned an amount of applause that the two previous movements of the symphony failed to elicit. This section would have sufficed unto the purpose. The vulgar "Ball" movement and the dreary "Scene in the Fields," so typical of Berlioz's insensibility to real beauty and appeal of musical thought, are inflictions at the hands of almost any conductor and the lagging manner in which Mr. Monteux took the second accentuated its stupefying dullness.

The Debussy poem seemed all the lovelier and more inspired by contrast with the aridities of Berlioz and was very well done. Mr. Buzzi-Peccia's "Saturnale" is a serviceable sort of closing piece, animated, noisy, profusely scored, if hardly distinguished in content.

Permanent Organization Effected

The Civic Orchestra ended its season last Sunday night. The heat kept many persons away, but those on hand did not allow thermal conditions to interfere with the warmth of their enthusiasm and

ADMIRABLE EXAMPLE FOR YOUNG MUSICIANS FURNISHED BY SAVANNAH'S JUNIOR CLUB



SAVANNAH, GA., July 11.—The Junior Music Club is an organization that promises much toward the development of music among the young musicians of Savannah. It was formed four years ago under the auspices of the Savannah Music Club, which has sponsored it zealously. Thus far it has maintained and increased its usefulness in the encouragement and development of talent among the very young lovers of music in our city. Each season it has

contributed monthly concerts, one artist concert and its annual concerts, all of which have proved the undoubted talent of its members.

Recently the fourth annual concert took place. This differed entirely from the usual annual concerts in that it presented an operetta, the charming "A Day in a Flower Garden," by W. Rhys Herbert. It was pronounced the most successful concert ever given by the club. The advancement of the club is due largely to the untiring efforts of Mrs. W. P. Bailey in keeping the young people

interested and encouraged in their work.

At its last annual meeting the following officers were elected: Mrs. W. P. Bailey, chairman of the Advisory Board; McLin Marrow, president; Sara Wells, vice-president; Eleanor Doyle, secretary; Leon Levy, treasurer; Jeannie May Thompson, chairman on programs; Rallston Wyly, Jr., chairman orchestra; Katherine McGaw, publicity; Marguerite Deacy, chorus; Elizabeth Stewart, membership.

The first concert for the season of 1917-18 is already planned. M. T.

great was the clapping of hands and stamping of feet several times during the evening. One demonstration of unusual fervor followed the performance of the Grieg Concerto by Robert Lortat, the pianist, soloist for the second time at these concerts. Another greeted Martha Maynard when, after the intermission she declared from the platform that the total number of concerts originally intended had been given and that the Civic Orchestra would henceforth be a permanent institution. However, the directors will not raise funds for further concerts this year. The last audience heartily applauded Miss Maynard's words of praise for the orchestra and its conductor.

Best Program of Season

Perhaps the best program of all, this closing one consisted of the "Eroica" Symphony, the Grieg Piano Concerto, Chabrier's Overture to "Gwendoline" and for Marie Sundelius, the other soloist, Micaela's air from "Carmen," Liszt's song, "Oh! Quand je dors" and Bernberg's "Il Neige." The soprano also sang "The Battle Hymn of the Republic." She was in admirable form and her lovely singing of the Bizet number won insistent demands for an encore, which she

gave in the form of Ardit's "Se Saran Rose."

Mr. Lortat had also to play more than his appointed share—a feat that took courage of a heroic sort after he had nearly melted playing the enormously vivacious concerto of Grieg. To the first and much of the last movement his brilliant and virile style is excellently suited. But he scarcely communicated the exquisite poetic fragrance of the *adagio*, and though the finale had much animation it was not that Norwegian ginger with which this music tingles. Besides, Mr. Lortat should remember that the opening theme of the last movement is *allegro marcato*, not *prestissimo*.

Nothing need be said of Mr. Monteux's reading of the "Eroica" except that it was on a level with his previous Beethoven performances. And that level is not an exalted one. H. F. P.

Long List of Engagements Made for Carolyn Beebe's Forces

Carolyn Beebe, whose recitals this season gained new following for the New York Chamber Music Society, of which she is the pianist and director, has booked a number of excellent appear-

ances for next season. Columbia University has engaged the organization under Miss Beebe for three dates in the regular course and for three in the extension course in Newark, making six engagements for next year, as against three last season. The Art Society of Pittsburgh, Pa., will open their season Friday, Oct. 12, with Miss Beebe and her associates, and Danbury, Conn., will hear a string quartet and piano combination under Miss Beebe on Dec. 8. In addition to these engagements will be the Aeolian Hall concerts, for which Miss Beebe has secured the reservations formerly made by the Kneisel Quartet.

Form Schoolboy Band in Newark to Augment Local Band Concerts

NEWARK, N. J., July 23.—Great interest is attaching to the formation here of a schoolboys' band to give concerts of patriotic music and pieces by American composers in those parks where band concerts are not usually held. The object is to bring some music of a timely nature to the people who frequent these small breathing places. The project is being sponsored by the National League for Women's Service in conjunction with the Board of Education. Philip Gordon is the conductor of the band. The "Colleoni" Overture of Dr. Edward O. Schaaf of this city was performed by Von der Heide's Band in Branchbrook Park yesterday afternoon. A proper appreciation of the piece was not possible, owing to the very slow tempo which the conductor chose. This overture, however, is easily one of Dr. Schaaf's very best works. P. G.

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VERSION IN MUSICAL PERFORMANCE

How the Insatiate Desire to Be Original, to Break Away from the Traditional, Leads Artists into Inartistic Extravagances—Some Cases in Point.

By DR. O. P. JACOB

IN our present era everyone seeks to be original. An inventor to be successful evolves something that appeals to the general public or to certain professionals as being "so very unusual" and yet so simple that everyone cries, "Why, of course!"—but another egg of Columbus, so to speak.

A painter to ensure success exercises his gifts either in concocting an idea that takes people by surprise, or else, chooses an old idea which he portrays with original means or with customary means uniquely utilized.

A sculptor molds his figures with a realism undreamed of—since all attempts to imitate the beautifully simple lines of the old masters persistently prove futile—and forthwith acquires the reputation of being another prophet and so becomes the master of the hour.

A composer tries to emulate the accepted masters of musical art and, possibly thinking of Wagner and perhaps Liszt, may even attempt to overthrow acknowledged precepts to the extent of shocking the conservative among his judges. But if he has that to say which, besides being original, also appeals to his hearers, he is acclaimed—although not universally—and always taken seriously as someone rather before his time.

And so a singer, a pianist, a violinist, a conductor strives to imbue his interpretations with a personal, an original note that will invite favorable comparison with the interpretations of the greatest in his profession. As long as this endeavor to hit upon an original version remains within the bounds of acknowledged artistic traditional customs, it is commendable—even though it may not be invariably sanctioned—and will compel the attention of all but the wilfully pedantic whose narrow-minded obstinacy has fortunately never yet given the directive to musical art.

May Prove a Menace

But this endeavor to be original at whatever cost may also prove a serious menace to the development of the artist and the world of musical art in general. For, on the one hand, the artist may be led into prematurely renouncing acknowledged artistic commandments and so, before he is aware of it, drift into a state of artistic eccentricity which would signify his doom as an artist of distinction.

On the other hand, public artistic taste in its frantic search and demand for the original is only too likely to become demoralized to the extent of becoming completely muddled. We should never forget that frequently enough originality may cover a multitude of sins, of unpardonable shortcomings in the artist. Only he who has fully mastered the classics is qualified to seek new, original paths for himself; scarcely he who from the outset ignores the classical foundation, ostensibly because he is too original "to bother with all that stuff." An artist fully conversant with the classical—but only he—will never drift into those eccentricities which in the eyes of the conservative elements would stamp him as a freak. For then, even though he may not be equipped with the so rarely found artistic intuition, he will, knowing the gospel of his conservative auditors, be able to give to his original views at least the vestige of justification and so avoid being stig-

matized as an eccentric not to be taken seriously.

Just what effect such attempts at originality may have on a performance may be gathered from the following few examples:

On occasion of the presentation of a newly staged and prepared performance of Wagner's "Walküre" at the Berlin Royal Opera, the management rather arbitrarily ordained that *Siegfried's* Spring Song, written in 9/8 time but invariably sung—with the sanction of Wagner even—in 3/4 time, should henceforth be sung in 9/8 time. Needless to emphasize how monotonous this selection thereby became. As this particular composition may safely be accepted as the musical *dénouement* of the first act, and absolutely demanding a spirited interpretation, it will be readily understood how this arbitrary measure sacrificed the entire atmosphere of the act which so seemed flat and lifeless.

An "Original" Carmen

Also worthy of being cited is the case of a hopeful prima donna who made her début as *Carmen* and who tried to crowd into her one performance everything any *Carmen* in any part of the world had ever done. In her desire "to do things"—to stand forth as an artist with original ideas—she succeeded in entirely spoiling the famous Canzone in the second act. *Don José*, the poor chap, simply could not sing and tell her how much he loved her. For *Carmen* would insist upon acting where disdainful repose was called for. As *Don José*, finally overcome with emotion, dropped his head in her lap with the words, "*Carmen, je t'aime!*" she jerked the poor fellow's head around by his hair, so that the entire scene evoked unbounded mirth. And this, mind you, was an artist who had proven her mettle in other rôles but who here would insist upon being original.

A similar instance is offered by the following:

A violinist, though young, enjoying an international reputation, at his concert, which the writer attended, had also included in his program Wilhelmj's very effective violin transcription of Schubert's well-known "Ave Maria." Presumably under the impression that he was ordained to treat his hearers to a revelation or two, the artist elaborated his interpretation of the touching prayer with so many seductive innuendos and graceful and prickling expressions that the composition, instead of resembling a prayer, reminded one of Moszkowski's or Tosti's glaring *pièces de Salon*. The hearers, most of whom were familiar with the original composition, first looked at each other, then again at the performing artist, and ultimately broke out in smiles and even giggles. And this artist, be it understood, was an artist of distinction who was playing, as playing goes, with a flawless technique.

And still another example:

The Case of a Realistic Tenor

Years ago, when the writer of these lines was still active on the theatrical boards, a tenor, who to-day plays an important rôle in a prominent European opera house, aroused the curiosity of his colleagues before a performance of "Cavalleria Rusticana" by the announcement that he would introduce an especially effective nuance into his performance, which he had learned from the opera company at Nancy. The performance progressed and still we were unable to note any effective digression from the customary. We waited, or rather, sang through the opera watchfully expectant. And then finally in the big scene where

Turridu hurls reproaches at *Santuzza* and cries that he is not her slave, etc., Mr. Tenor-Turridu, full of disgust, brutally threw *Santuzza* to the floor and all but kicking her with every sign of abhorrence spat upon her. Even admitting that a Sicilian peasant might give way to such vulgarity and without accepting either the definition that "Art is the idealization of the real" or the other that "Art is the realization of the ideal," the well-heralded nuance unquestionably stood forth from the frame of the opera as a crude, foreign feature which completely killed the dramatic climax. The audience was drastically brought back to everyday life and did not forget it.

It would be well for artists as well as for the auditors not to ignore all traditions under the guise of giving or being presented with a new, original nuance and to remember that in art there never was a truer adage than "It is only a step from the sublime to the ridiculous!"

"Flower Musicale" Unique Event at Camden, Me.

CAMDEN, ME., July 19.—A "Flower Musicale" was given here this week under the auspices of the Garden Club of Camden. The program was presented by Grace Follett, pianist; Mary Thayer, violinist; Mrs. Nina Pillsbury, soprano, and as assisting artist, Edith Castle, a concert contralto of Boston, who is summing in Rockland. As the name of the affair implies, each number on the program referred in some manner to flowers. A consistent and interesting choice of music was presented. Miss Castle's contributions to the program were as follows: "Come to the Garden, Love," Salter; "Red, Red Rose," Hastings; "Bluebell," MacDowell; "My Marguerite," Old French; "Lilacs," Rachmaninoff; "The Rose Leans Over the Pool," Chadwick. At the end of the program Miss Castle added one operatic aria to the program, Saint-Saëns's "My Heart at Thy Sweet Voice." Her singing was greatly enjoyed by a large, appreciative audience. The remainder of the program as presented by Misses Follett and Thayer and Mrs. Pillsbury was also heartily applauded. All joined in singing "America" at the program's close.

Thomas Ahern, a young baritone who has won the approval of Caruso and Mme. Sembrich, has been engaged by Henry W. Savage for an important rôle in "Everywoman."

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ECHOES OF MUSIC ABROAD

Paris Opéra Comique to Produce an Italian Novelty of Several Years Ago Now Almost Forgotten—Edmond Clément a Reigning Favorite in Paris This Year Again—French-Canadian Tenor Tours France with Camille Saint-Saëns—Dublin Street-Singer "Discovered" by Astute Manager—Ernest Newman Discusses the Weakness of Moussorgsky's Art and London Reviewer Accuses Puccini of Insincerity in His Music—London Inventor Enables Blinded Soldiers to Memorize Scores—English Musicians Interned at Ruhleben Keep Up Their Musical Activity

THREE reigning favorites of the summer weeks of the opera year at the Paris Opéra Comique are artists of personal interest, either past or future, to the opera public here. Marthe Chenal, Director Campanini's new Mary Garden for the Chicago company next season, has been appearing not only in the Mary Garden operas of "Aphrodite," which is to be staged in Chicago for the exploitation of her special dramatic and personal attributes, and "Sapho," but also in an interesting revival of "Le Roi d'Ys" as well.

Then there is that unique artist Edmond Clément, who has not appeared so frequently in Paris since his return from America as he has the second half of this season. One rôle he has been adorning of late, a rôle not associated with his name hitherto, is that of Pinkerton in "Madame Butterfly." A second Puccini rôle for him has been Cavaradossi in "Tosca," while Des Grieux in the Massenet "Manon" is an old favorite of his, and in the revival of Gounod's "Mireille" he has fitted into his original début rôle of a quarter of a century ago with extraordinary aptness.

As for Jean Périer, the unforgettable Pelléas of Oscar Hammerstein's unforgettable production of Debussy's "Pelléas et Mélisande" at the Manhattan, he has been in congenial company with Edmond Clément in "Tosca," "Madame Butterfly" and "Manon." Then his versatility has found further expression in "Sapho," "Mignon" and Alfred Bruneau's "Les Quatre Journées." With a voice markedly inferior to that of Maurice Renaud but having consummate artistic resourcefulness, this baritone has gradually slipped into Renaud's shoes as the foremost singing actor on the Paris stage. Renaud's withdrawal from the Paris opera world, for the time being at any rate, has been due primarily, of course, to his military service voluntarily undertaken.

When next season comes Director Gheusi is going to produce at the Opéra Comique an Italian opera that created a little stir when it was first produced in Italy a few years ago, but has been almost forgotten since the first season or two of its existence. This is "Resurrection," Franco Alfano's music drama based on Tolstoi's sombre novel of the same name. The rôle of Katucha, the heroine with "the slightly squinting eyes," to which Tolstoi so frequently calls attention in his book, will be "created" for Paris by the wife of a former director of the house, Marguerite Carré. She is going down to Italy this summer to study the part with the composer.

In the dearth of new works by French composers that it would seem advisable to put on, M. Gheusi has turned to Alfred Messager and chosen his "Béatrice" as one of next season's novelties for Paris. Though never yet heard there, it has been given in one or two cities of Southern France since its première at Monte Carlo a few years ago.

Another novelty promised is a work that has been on the Opéra Comique's list for several years awaiting attention—the "Ping-Sin" of Henri Maréchal. On the occasion of the recent 150th performance of Maréchal's "Les Amoureux de Catherine" under the composer's personal direction, M. Gheusi announced that "Ping-Sin's" long-delayed "creation" will take place next winter.

A Paris première of Puccini's "La Rondine" is to be kept in abeyance until the composer is cleared of a charge of "trading with the enemy" in regard to the libretto.

IN making a recent tournée in the French "provinces," Camille Saint-Saëns had with him as assisting artist

Rodolphe Plamondon, a French-Canadian tenor who first won his spurs at the Paris Opéra a few years ago and since then has been established in the favor of the French musical public.

The programs of all the concerts given consisted of compositions by the dean of French composers and has himself acted as accompanist when M. Plamondon sang. At Poitiers "Le Déluge" was given and there Dr. Saint-Saëns conducted the orchestra. The larger cities in the provinces, such as Lyons, Mar-

Moreover, Mr. Dale is in charge of the music department of the school in the internment camp, where he has had ninety-five pupils studying under him during the past year. His room-mate is a young organist from Toronto, Canada, named Ernest MacMillan, who was studying in Germany when the war broke out.

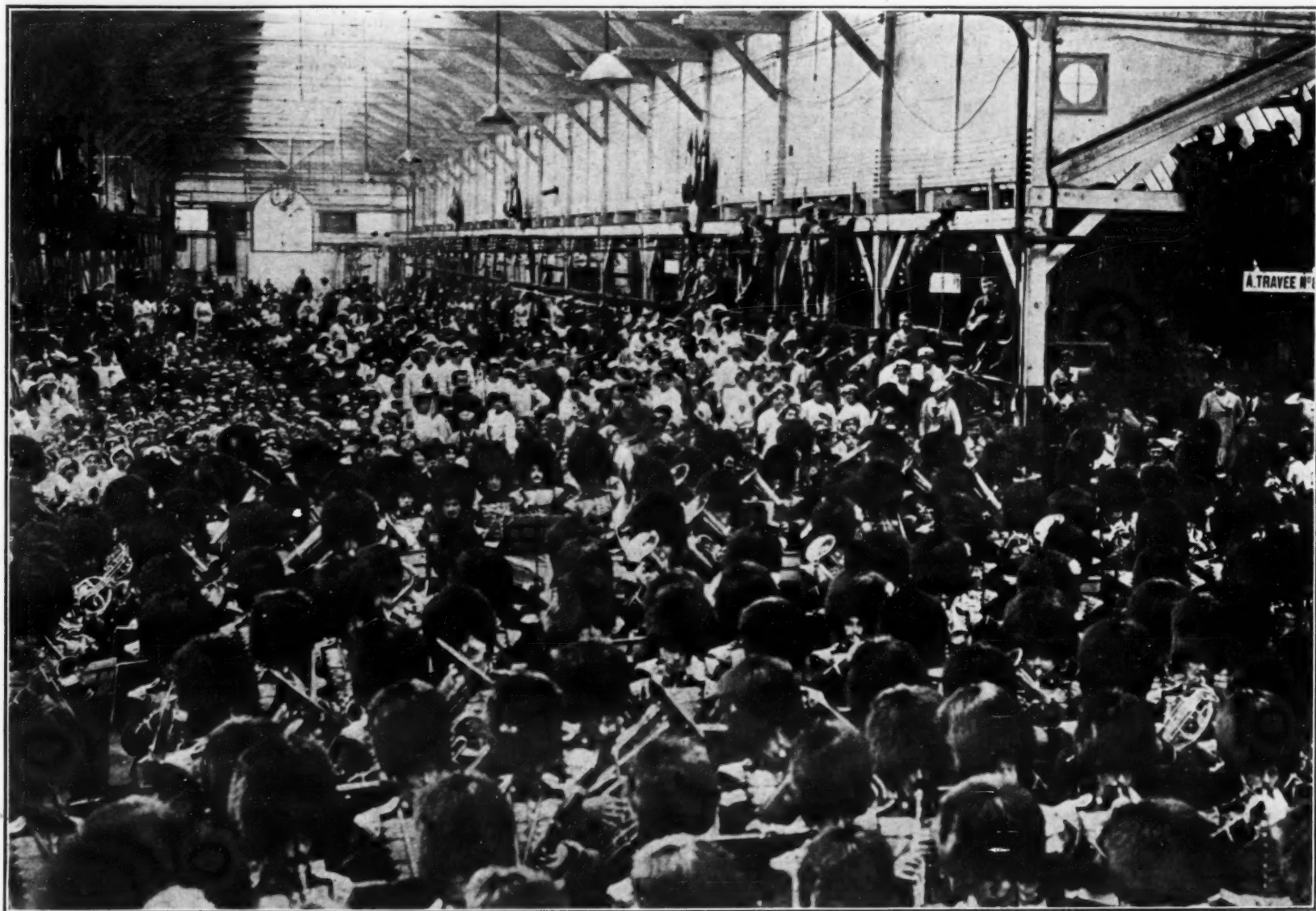
ONCE again the old familiar romantic story of a street singer's being "discovered" and given a send-off on the way

tions "the imagination which combines or contrasts all the threads of melody, and is always ready with a new one as it is wanted, is ample compensation." Ernest Newman is not quite so enthusiastic over Moussorgsky.

The eminent Birmingham critic has been discussing the composer of "Boris" in *The New Witness* lately. He finds that the truth that escaped Moussorgsky and his apologists, ancient and modern, was that pattern in music is really essential, but that it is also essential that it should be vitalized. In the three great masters of vitalized pattern—Bach, Beethoven and Wagner—the pattern is not something fitted on to the idea from the outside, he points out, but something thrown out spontaneously by the idea as it evolves, just as the pattern of a tree is not merely tree-pattern in the abstract, but the necessary, the only possible expression in form of the sum and quality of the vitalities and struggles that have gone to make that particular tree.

Moussorgsky, says Mr. Newman, despised these things because he did not understand them, and he did not understand them because, original as he was himself, he did not perceive wherein consisted the true originality of the great masters of stylization and the true failure of their little imitators.

Another opera that Sir Thomas Beech-



English Regiment Band Gives Concert to Great French Munitions Plant

Musicians of the British Royal Guard in France entertaining employees of the Citroen munition factory in one of the big workrooms of the plant. The bandsmen were royally entertained during their stay at the factory. Dividing into small groups they were piloted around by fair workers in the plant. The band is one of the crack musical units and work havoc in the hearts of the fair folk with their richly decorated uniforms and tall fur shakos.

seilles, Nice, Toulouse and Bordeaux were visited.

SOME of the English musicians interned in Germany have found opportunity to continue their work during their enforced retirement from public activity. There is Benjamin Dale, for instance, one of the teachers at the Royal Academy of Music in London. Caught while spending his vacation in Germany in the summer of 1914, he has been a guest of the German Government ever since at the internment camp at Ruhleben, where so many other musicians of the Allied nations have been "in residence."

This young English composer has written to Frederick Corder in London that during the time he has been at Ruhleben he has written a song, two part-songs, a cadenza for a Mozart pianoforte concerto and incidental music to "The Knight of the Burning Pestle." He is now about to transcribe his viola sextet as a duet for violin and pianoforte and he is planning to write incidental music to "Romeo and Juliet" for a performance at Ruhleben next winter.

to fame and fortune has been enacted, this time in Dublin.

A girl with the unmistakably racial name of Mary Connolly was quietly, uneventfully pursuing the even "tenor" of her way as a singer in the streets of the Irish city when one day, a few weeks ago, a manager happened to hear her. Result—she is now singing at the Empire Theater in Dublin and a long tour has been booked for her. The manager makes the comforting prediction: "She need never sing in the streets again."

ONE of London's recent recital-givers was a baritone friend of Enrico Caruso's, Armand Lecomte, who in more normal times has sung duets with the Italian tenor on various concert occasions in the English metropolis. They think highly of him there, where he has established himself as a teacher of his art.

WHILE the music critic of the London *Times* avers that of operas recently heard in London "Boris Godounoff" comes nearest to the ideal music, explaining that while it may flout all the conven-

am has been "featuring" to a certain extent at Drury Lane this summer is "The Girl of the Golden West," but mature critical opinion in London regarding this work so accurately reflects the verdict here that its popularity in England would seem to have well nigh run its course.

Perhaps being sung in the vernacular has not been to the advantage of "The Girl." After hearing it and other works in the Beecham repertoire sung in English the *New Statesman's* reviewer of musical happenings has come to the conclusion that it is doubtful whether many operas can long survive being sung in English. "There is a fatuity in sounds as well as in words, though we are for the most part less sensitive to the former; but the combination of the two is, I should think, irresistible. However, the happy publishers of men like Puccini need not be unduly terrified, as it is only possible to hear on an average one word in five, and so a desirable obscurity still envelops the meaning of many operatic creations. When this obscurity lifts, the result is distinctly depressing, though it has some-

[Continued on page 18]

LEOPOLD GODOWSKY

WORLD FAMED PIANIST
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ECHOES OF MUSIC ABROAD

[Continued from page 17]

times a comic side if you are in a mood to see it."

The champions of opera in the tongue of the people to whom it is sung might insist that the fault lies in an inferior translation and indistinct diction on the part of the singers. But this critic advances a new objection to English as an opera language on the basis of there being "a fatuity in sounds" alone, apart from the meaning of the words.

Of the Puccini of "The Girl" the *New Statesman* is unsparing, for while he admits that it is a good entertainment, "which is more than I can say for Puccini's other operas," he, like a good many people on this side of the water, thinks that musically it is beyond the pale.

"It has no feeling or imagination, nothing but the shallowest artifice, the most transparent trickery. Yet if trickery, it is not the most offensive trickery. Puccini does not besmirch everybody and everything with treacle, and though it is as easy to be sloppy in music as in words, and Minnie's Bible class gives him a great opportunity, he never descends to the depths of 'The Professor's Love Story.' What is so striking is the com-

plete absence of sincerity in the music. It is all gesture, with a hand on the heart and an eye on the box office."

BY way of illustrating the insistency of music at the Front, and showing incidentally how Chopin vies with the "Follies" in the affections of the soldiers, a paragraph from a war correspondent's report to the *London Daily Telegraph* is worth quoting:

"Across a bridge track came a chorus from a rehearsal of 'Follies' in a small tent; a gramophone gave a violin performance of a nocturne by Chopin, and through the woods the Welsh went singing, though not far away the guns were pounding and the chorus of the 'Follies' was interrupted for a five-minutes' interlude provided by a German aeroplane overhead, a great strafe from the British Archies, which brought shrapnel clattering through the branches."

A WELL-KNOWN London musician, Herman Darewski, has perfected an invention, according to the *London Musical News*, by means of which blinded soldiers who can read music are enabled to memorize a score and play it.

J. L. H.

NOTED BALTIMORE CLUB REORGANIZED

Florestan Dissolved but Work Will Be Continued—Feature Baltimoreans' Music

BALTIMORE, July 17.—The Florestan Club, which was composed of Baltimore musicians and music-lovers and which had a successful career for five years, has been dissolved and the effects of the club have been sold. This organization was unique in the musical history of the city, having lent its support to the efforts of local composers and soloists and hav-

ing entertained many celebrated musicians and literary men. Among those who have been guests of honor were Franz Kneisel, Eugen Ysaye, Walter Damrosch, Leopold Stokowski, Mischa Elman, Josef Stransky, John C. Freund and many others. The club was especially influential in its efforts toward presentation of manuscripts of American composers, the "field nights" being of vital interest. Composers who were given representation always felt that the hearing at the club was a test worthy to strive for. Unfortunately certain financial depression and the influx of members who were not in sympathy with the ideals of the club forced its disbandment.

However, it is planned to reorganize the club with a roster limited to fifty musicians selected from the membership

of the old club. Meetings will be private, the dues will be nominal, and to avoid past experience each member will "pay his bit" at the various functions held. The committee who will choose the membership of the new organization is composed of Frederick Gottlieb, chairman; Harold Randolph, Frederick Huber, E. Litchfield Turnbull, Wilberforce Owst, Gustave Strube, Charles H. Bochau and Howard R. Thatcher.

Harry S. Weyrich, organist, assisted by Max Rosenstein, violinist, were the soloists at the fourth recital of the series at the Summer Schools of the Peabody Conservatory of Music, Johns Hopkins University and Maryland Institute, Sunday. The program contained works of local composers, Mr. Weyrich's organ prelude, "The Mountain at Eventide," and Edwin Hammerbacher's violin piece, "The Wren."

F. C. B.

TULSA TO HAVE FINE COURSE

Ora Lightner Frost Engages Prominent Artists for Next Season

TULSA, OKLA., July 20.—The Ora Lightner Frost Concert Course for next season bids fair to be a splendid attraction for music-lovers, many prominent artists already being engaged to appear.

The list includes Alice Nielsen, soprano of the Metropolitan and Boston Opera companies; Arthur Middleton, basso of the Metropolitan; Mischa Levitzki, the Russian pianist; Paul Alt-house, tenor of the Metropolitan company; Oscar Seagle, the baritone; the Kirksmith Trio, comprising Karl Kirk-smith, 'cellist; Marie Braimard, pianist, and Anita Taylor, soprano. Ora Lightner Frost, herself a contralto, will appear with Levitzki.

Carrie Bridewell Heard in Many Patriotic Concerts This Summer

Mme. Carrie Bridewell, contralto, formerly of the Metropolitan Opera Company, has been singing at a number of patriotic concerts this summer. One of her recent engagements was at Sea Gate, where she sang for the benefit of the Red Cross. In July she sang at the army camp in Neponsit and will take part in a concert at the Officers' Reserve Training Camp in Plattsburg early in August.

ST. LOUIS PLANS FALL FESTIVAL

Event May Be Made Annual Affair—Best Sale in Symphony's History

ST. LOUIS, Mo., July 21.—Realizing the unusual opportunity offered by the Municipal Open Air Theater, the Pageant Choral Society at its meeting on Thursday afternoon decided to give a festival in September of three evenings, the first of a miscellaneous program, the second of the chorus with prominent soloists, giving "Elijah" and the third not yet decided upon. It is expected that this will be the foundation of a permanent work in the form of an annual Fall Festival out of doors, and Frederick Fischer, who directed the chorus, is much enthused over the plans.

At its meeting the society elected Walter Hennig president to fill the place of John Gundlach, who has held the position ever since the organization was formed. The executive committee will be chosen at the next meeting and rehearsals will be called at once.

All is in readiness for the Spanish Ballet and "Pagliacci," which open in Forest Park on Monday evening. The big stage has been transformed into a miniature Italian village through the handiwork of Stage Manager Agnini and some startling effects in lighting and stagecraft will be seen.

After the announcement of the continuation of the Symphony Orchestra the management immediately began the seat subscriptions for next season. Manager Gaines announced that the success has been very pronounced, as the sale is far beyond expectations and ahead of last year. As a further stimulus, the orchestra has been re-engaged in Dayton, Ohio, and Urbana, Ill., for next season. It will be the fifth consecutive annual appearance in the music course of the Illinois University. H. W. C.

The Aborn Comic Opera Company is giving "The Girl of My Dreams" at Olympic Park, Newark, N. J. The cast includes Maude Gray, Forrest Huff, George Shields, Eulalie Young, Harriet Miller, Fritzie von Busing and James McE'horn.

GENEVIEVE VIX



The Idol of Paris and Madrid, engaged by Cleofonte Campanini, Chicago Opera Association's Grand Opera. Season 1917-18.

**"Heraldo Nacional," Barcelona,—
Great Success of Genevieve Vix**

Second performance of lyrical drama of Gustavo Charpentier was a great triumph, which was expressed in great acclamation; owing to the applause she had to appear before the curtain many times together with her director, Maestro Padavani.

"Manana," Barcelona,—

The interpretation was superior on the part of Mme. G. Vix, prima donna of the drama.

Her success was the greatest ever experienced.

"El Nolcesas," Barcelona,—

The performance of "Louise" in the Lyceum has been a great triumph of the

noted French artist, Genevieve Vix, who already in "Manon" has been greatly attracting the public, and who by her elegance and beauty has charmed the audience.

The good impression which the audience brought home we owe to Mme. G. Vix. She is a lady of great sentiment and feeling in her acting.

"Pensa," Barcelona,—

Little by little "Louisa" by the Maestro Gustavo Charpentier has impressed our public. It has obtained a warm reception.

"Louisa" has deserved the greatest attention—for this the critic went to see last night the performance, which was crowded; there were not few ladies there, and all were greatly satisfied.

Genevieve Vix sang her aria marvelously; in the duette of "Louisa y Gulian" she gave the necessary dramatic accent. In the great scene of the coronation the applause was repeated frantically.

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LONG CHAUTAUQUA TOUR THIS YEAR FOR ALMA BECK



Alma Beck, Gifted Contralto

Beginning on June 23 Alma Beck, the gifted American contralto, has been singing a Chautauqua tour which will last until Sept. 3. The tour takes her through Michigan, Wisconsin and Minnesota, and with her are Mr. and Mrs. Adolph Hahn, violinists, and Irene Gardner, pianist.

Miss Beck, who is an ardent exponent of American songs, is singing on this tour William Stickles's "The Mither Heart," Fay Foster's "One Golden Day," A. Walter Kramer's "The Indian Serenade," Harriet Ruck's "Springtime of the Year," Florence Turner Maley's "Fields o' Ballyclare" and "Song of Sunshine," and F. Morris Class's "The Unremembered," as well as songs by Saar, Van der Stucken, William Arms Fisher, Grinnell and Beach. Her audiences have been enthusiastic about her work in every city in which she has appeared.

WHEN YSAYE PLAYED BACH IN MONTANA AT POINT OF PISTOL

[From the Evening Mail]

The dollars in the floor of the Palmer House barber shop were still bright when Ysaye, the violinist, made his first tour of the United States. The impresarios had just discovered the Far West, and Ysaye's enterprising agent booked him for a recital in Montana.

For his debut in the land of the six-shooter, Ysaye chose the program with which he had conquered Berlin. But when he got up on the opera house stage, and faced his audience of the Rocky Mountain aristocracy, he decided that Kipling was right when he said counterpoint is a question of longitude. He had a hasty whispered consultation with his accompanist, who then announced that Wieniawski's "Souvenir of Moscow" would be substituted for the Sixth Sonata for violin solo by Bach.

Play Bach or Eat a Bullet

The concert had been a success. Ysaye was in his hotel room packing, and four moon-faced giants stalked in solemnly to the center of the carpet. They were a male and three females, and the male spoke: "Me and my daughters read about that Bach sonata, Mr. Wyzay, and we came twenty miles in a wagon and bought four \$5 tickets to hear it. Now we're going to hear it. Play!" and he drew his pistol out of his pocket. Ysaye

NOVEL BENEFIT IN SAN JOSE

Tableaux Depicting Historic Events Are Feature of Red Cross Program

SAN JOSE, CAL., July 17.—"The Evolution of American Music," an entertainment conceived, planned and carried out by local patriotic people for the benefit of the Red Cross, drew a large audience to the Victory Theater last Thursday evening. The program presented songs, dances and tableaux suited to the various periods represented, each period being under the direction of a different person, the whole being supervised by Mrs. Birdie Simmons-Ayres, who was also responsible for the dancing.

The program opened with a scene depicting the Landing of the Pilgrims, in which the Presbyterian Choir, under the direction of Homer de Wit Pugh, sang hymns of Thanksgiving. Then followed the Indian Period, directed by Mrs. Nye Lincoln Farley; the Colonial Period, directed by Therese Oliver Pixley; the Civil War Period, in charge of the Sons of Veterans; Plantation Period, directed by Mrs. David J. Gairaud; "Up-to-Date Songs and Dances," directed by Mrs. Ayres; "Patriotic Songs" and a tableau, with Mae Kean Edmundson as the Goddess of Liberty, surrounded by soldiers, a large flag and an emblematic representation of "Peace," which brought the evening to an effective close. From every standpoint the event proved one of the most notable stage productions ever given in San José. M. M. F.

NEW YORKERS WIN DETROIT

Cantor Rosenblatt and S. A. Baldwin in Joint Concert for Actors

DETROIT, July 19.—A joint recital was given Sunday at the Arena by Cantor Joseph Rosenblatt, tenor, and S. A. Baldwin, organist, both of New York. Cantor Rosenblatt made a great impression with his liturgical offerings, sung in his inimitable style. His voice has a range of over two octaves and is remarkably fresh and agile. Mr. Baldwin also made an impressive success.

For the benefit of the families of actors who are at the front, to provide amusement in concentration camps and to purchase Red Cross supplies, a concert was given at the Garrick Theater, Sunday night. Clara Dyer and Jessie Bonstelle had the affair in charge and succeeded in making it both an artistic and a financial success.

M. J. M.

SUNDAY CONCERTS FOR SOLDIERS IN EAST ALTON ARMY TRAINING CAMP



Left, Center, W. D. Armstrong, Pianist and Composer; Right, Center, C. M. Schofield, Vocalist and Composer of the Song, "Land o' Glory"

EAST ALTON, ILL., July 20.—An excellent series of Sunday afternoon concerts has been given at the East Alton Training Camp by W. D. Armstrong, pianist, and C. M. Schofield, vocalist. The concerts have been given in

connection with Y. M. C. A. work in camp and have had big audiences for each program. At the close of the programs there is a short session of singing patriotic songs, in which the soldiers and visitors to the concerts join heartily.

ACHIEVEMENTS FOR NEBRASKA MUSIC MADE BY WALTER WHEATLEY



Walter Wheatley, Gifted Tenor

Among the artists who have been kept in America by the war is Walter Wheatley, dramatic tenor. Having sung the seven years preceding the war in Europe, Mr. Wheatley came to the Century Opera House where his record of one hundred and two performances of twenty-two different leading tenor parts during one season is well known.

Four seasons at Covent Garden, London, one at Bologna, with appearances at the Opéra Comique in Paris, in London and in provincial cities of England during his sojourn abroad, served to establish Mr. Wheatley's reputation firmly there. Mr. Wheatley plans to devote considerable energy during the coming season to Red Cross work. Many festival and recital engagements have been filled in the Middle West, where Mr. Wheatley has his residence and is associated, both as teacher and singer, with

Louise Le Baron, mezzo-contralto, at Lincoln, Neb. Municipal opera with assistance of outside soloists in some of the leading rôles is an accomplished fact for Lincoln, and numerous operatic recitals are some of the achievements of these talented artists.

ARTISTS AID RED CROSS

Mme. Frijsh, Winifred Christie and Roderick White in Concert

WATCH HILL, R. I., July 21.—Under the direction of Florence L. Pease, manager of musical artists of New York, a concert was given last evening at the Misquanicut Golf Club, for the benefit of the Watch Hill Red Cross Auxiliary. The artists were Mme. Povla Frijsh, Winifred Christie, pianist, and Roderick White, violinist. Miss Christie offered modern compositions. Mme. Frijsh included two unfamiliar compositions by Sinding and Grieg, which she sang in the original, adding a modern and French group. Mr. White's numbers included two of his own transcriptions. At the close Mme. Frijsh consented to sing "The Marseillaise," this being the first time she has given it without orchestral accompaniment. All of the artists were warmly received.

Rogers Sings at Easthampton, N. Y.

Francis Rogers, baritone, assisted by Bruno Huhn, sang at a musicale given by Mrs. Samuel Ordway of New York at her cottage in Easthampton, N. Y., Tuesday, July 24.

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MUSICAL AMERICA

Published Every Saturday at 501 Fifth Ave., New York
THE MUSICAL AMERICA COMPANY

PUBLISHERS

JOHN C. FREUND, President, MILTON WEIL, Treasurer
DELBERT L. LOOMIS, Asst. Treas. LEOPOLD LEVY, Secretary,
address, 501 Fifth Avenue, New York

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New York, July 28, 1917

A REPREHENSIBLE OMISSION

If the person—or persons—responsible for the programs of the Civic Orchestra had been sagacious enough to take the advice of MUSICAL AMERICA and to offer more out-and-out good music than music which they considered good for the summer public, it is possible that the concerts would not have come to a premature end last Sunday night. As it was the last two weeks showed an effort to rectify mistakes, but too late to be of avail. If we have the Civic Orchestra with us next year certain folks will do well to remember that the largest audiences this summer attended those three concerts at which Beethoven symphonies formed the leading orchestral attraction.

Mr. Monteux failed in his duty toward the public by neglecting to play a single American work at any of the ten concerts. The awkwardness of this omission was accentuated by the precedent set last season when not one but several native compositions were represented on the programs. If Mr. Monteux's discretion had served him he would have paused a while in his Berlioz, Chabrier and Bruneau to make place for a MacDowell suite or something from Chadwick, from Stillman-Kelley, from Hadley, from Henry Gilbert or several others. If he was not familiar with anything from these sources it plainly behooved him to make himself so. The omission on the program of July 4 of every vestige of Americanism, musically speaking, cannot be lightly overlooked or condoned. Surely Victor Herbert's "American Fantasy" had a more legitimate claim to performance that night than such clap-trap as Bizet's "Patrie" Overture.

The whole thing wore a rather cynical look. It puzzles one why so liberal a representation of second rate French music should be made and domestic productions—in many instances fully as good if not a great deal better—ignored altogether. The conductor who pursues this dubious policy does not wisely serve his own ends nor earn the respect of thinking music-lovers. Let it be hoped that no future civic concert series will show this sort of blemish.

THE LESSON OF GALLI-CURCI

The pictures and account of Mme. Galli-Curci's vacation doings published in the last issue of MUSICAL AMERICA call to mind among other things the wonder of that soprano's absolute and speedy triumph here. This time a year ago the artist was entirely unknown to the American musical public. Her name signified nothing and the successes in Europe and South America seem some how or other to have eluded the attention of those who usually make it their duty to unearth genius. To-day it is the stamp of super-excellence in everything that pertains to the declining art of coloratura singing. Not in decades has such critical unanimity been manifested over a vocalist. New York is

about the only important community that has not had the opportunity to speak its mind, but those New Yorkers who have gone elsewhere and heard, traffic in superlatives and invoke for comparison the mightiest names of the past.

There are many lessons to be read in Mme. Galli-Curci's conquest of America. None of them is more impressive than the revelation it affords that presumptuous heraldings, influence and political machinations are not the indispensable perquisites of artistic success. The Italian soprano profited by nothing of this description. Her victory was founded absolutely on inherent merit, her sudden emergence from obscurity the result exclusively of natural endowment, vocal and intellectual. She sang her first performance in Chicago as something of an elaborate try-out. Had she failed there would have been no heart-burnings, no shattered expectations. Yet how many of our younger aspirants or matured artists have pondered these facts? How many are willing even to-day to apply the derivative moral to themselves? How many sceptical music-lovers have been convinced that native ability really is the determining factor of success for all the materialism and corruption that environ so many artistic careers? If they take thought for awhile they will be brought to realize that the world is not so bad a place as frequently appears.

The cry of persecution which arises so often during a musical season has now and then an unexceptionable basis of fact. But in most cases it grows out of false pride or egregious immodesty and self-delusion. Nine times out of ten the newcomer who is unable to find a foothold simply has no right to one. The misfortune of the matter does not affect the inexorable truth at the back of it; and out of considerations of the general good it plainly should not. Where innate worth is considerable and assertive it will conquer in the very nature of things. The experience of Galli-Curci is an arch case in point. It helps to demonstrate Maupassant's assertion that the "world is neither as good nor as bad as it seems."

REPUDIATING CHAUVINISM OUT WEST

Under the guise of patriotism a clique in the California Music Teachers' Association has attempted to outlaw artists of "enemy origin." The purpose of this clique's resolution, presented at the recent convention in Sacramento, was to prevent "eminent foreigners" from touring or otherwise contaminating California.

We say clique because it is plain that the organized teachers of California are not friendly to the unique suggestion. The resolution was killed, repudiating the efforts of the patriotic little group. It would be quite interesting to know who these gentlemen are and their motives. Probably they understood President Wilson's plea for tolerance to be an appeal for intolerance. Perhaps they had other reasons for ridding their state of "eminent foreigners." We do not know.

By the way, is not California the home of an unusual number of distinguished artists? We have in mind one charming artist of alien birth who has done (and is doing) more to make California's name favorably known than a dozen Chambers of Commerce and Mooney trials. The point is—do some California teachers deliberately seek to alienate these artists and herald California as a stronghold of musical chauvinism and nationalistic bigotry?

To paraphrase Samuel Johnson, nationalism is the last refuge of a soured musician.

A GREAT CIVIC CENTER IN NEW YORK

Opinions may vary as to the artistic or social value of the community movement but there can be little argument relative to the forward sweep and growing intensity of this manifestation of awakening democracy. The newest and cheeriest encouragement for the movement's well-wishers comes from New York City this week. The metropolis—which after all does not belong to New York but to the nation—is to transform a vast reservoir in Central Park into a sort of Luxembourg, with particular attention to facilities for civic music.

The creation of this great civic garden within the park may mean much to community music over the country, providing the project is isolated from political influence. Under proper control the garden, or stadium (we are searching for some fit name) may become an important center for opera, concerts, pageants and similar events. And we have been assured that New York's new civic center will be dedicated to just such purposes.

HIS BEST INVESTMENT

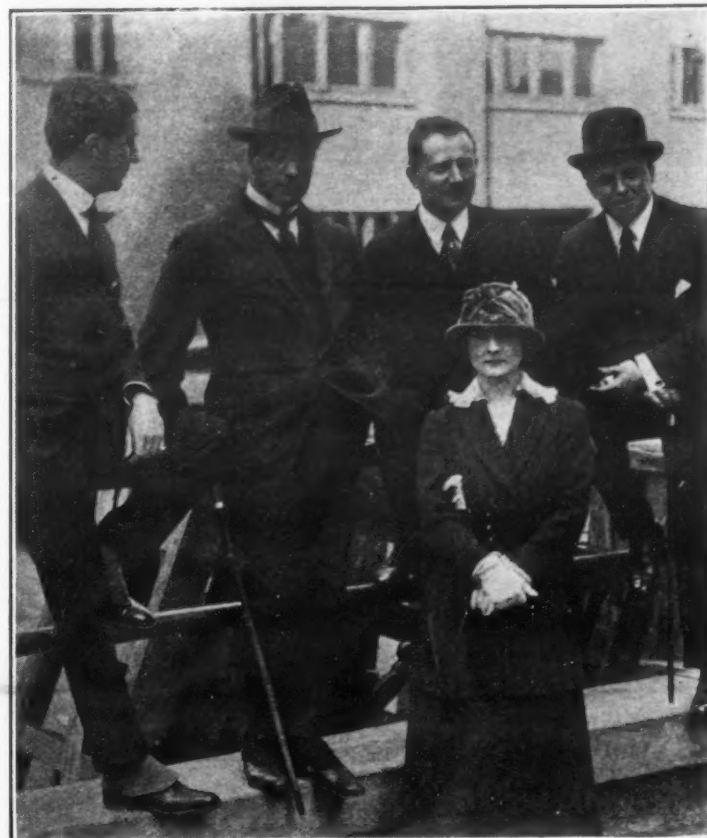
To the Editor of MUSICAL AMERICA:

Enclose my check for renewal of subscription to my favorite paper, MUSICAL AMERICA. I always consider my subscription my best investment. It draws more interest all the time as your paper gets more interesting with each issue. May it continue in its truly great work, is the sincere wish of yours gratefully,

G. THEO. WICHMANN.

Charleston, S. C., July 16, 1917.

PERSONALITIES



A New Metropolitan Conductor and Some of His Operatic Associates

Roberto Moranzoni, newly engaged conductor of the Metropolitan Opera House, is shown in this group (wearing a Fedora hat), taken in St. Louis recently during the engagement there of the Boston Opera Company. In the picture, reading from the left, are M. Sturani, assistant conductor; Mr. Moranzoni, Amadeo Barbieri, chorus master; Maggie Teyte, soprano, and Giuseppe Gaudenzi, tenor.

Culp—Mme. Julia Culp is resting at her home in Holland. She opens her season abroad with concerts in Amsterdam, Hague, Rotterdam, Arnhem and several other cities, and will arrive in this country about the middle of December.

De Treville—One of the new songs received by the Patriotic Song Committee, New York, was sung by Yvonne de Treville at Washington Irving High School recently. The song, "Who's Ready?" was written by Marion Hayden to words by Cora Dean Proctor.

Miller—Rosalie Miller, the unusual American *lieder-singer*, has been spending part of the summer visiting friends on the Connecticut Sound. She is an enthusiastic swimmer and takes her daily dip to reinforce her for the coming winter's campaign. Miss Miller is also an ardent devotee of tennis.

Brown—Eddy Brown is hard at work on several compositions which he hopes to have finished in time to include in his repertory for next season. The violinist, who is at a summer cottage at Long Branch, N. J., won distinction abroad as a composer, and since coming to America his gifts in this line have frequently been demonstrated.

Jordan—A post-card received by MUSICAL AMERICA from Mary Jordan, the American contralto, tells of her travels in the Canadian Rockies. Referring to "the picture from Mount Sir Donald gracing the side of the card not intended for writing," she says: "This is just one of the many magnificent views in these glorious Rockies."

Sylva—Marguerita Sylva, who is summering at Lake Mahopac, will not appear professionally until after January, due to an interesting domestic event which will eventuate at that time. Her husband is an American naval attaché, who was the American representative on the board of investigation which passed upon the celebrated Sussex case.

Fremstad—Mme. Olive Fremstad recently entertained Maud Adams, the American actress, at her beautiful home "Nawandyn," in Maine. Mme. Fremstad will give a recital at Ocean Grove, N. J., Aug. 4. She will return to Maine the following day to continue her preparation for her appearances with the Metropolitan Opera Company in January and for the concert tour she will make under the direction of Foster & David.

Peterson—May Peterson, the young American singer who will be heard at the Metropolitan Opera next season, has just received a congratulatory message from Lucien Fugère, leading baritone of the Opera Comique, Paris. His message reads: "I am charmed, dear Artiste, with your great successes. I applaud them with all my heart, and thank you for your very sympathetic souvenir. Long live America! Long live France! And very soon Victory! Lucien Fugère."

Hackett—Arthur Hackett, the Boston tenor, who is a member of the quartet at Chautauqua, N. Y., began his musical career as a violinist and has kept up his practice on the instrument although not appearing in public. Alfred Hallam, who directs the Chautauqua summer orchestra, invited Hackett to join that organization during his stay. On the first appearance of the orchestra Hackett absentmindedly wandered out onto the platform, knowing he was due there at that time, but got his dates mixed and forgot to take his fiddle with him. After some embarrassment while getting the fact through his head that he was at that time a violinist and not a tenor soloist, he held up the performance while he hustled out and got his instrument.

POINT and COUNTERPOINT

FEATHERS are still flying in the neighborhood of the New York Oratorio Society. Like the Irishman who walked into a room and found two men in a close set-to, we anxiously ask, "Is this a private fight, gentlemen, or can anyone come in?"

Mme. Schumann-Heink has just been elected honorary Colonel of a Western regiment. See how the New York press agents gnash their teeth and beat their breasts in rage and envy.

This is the nation's reward to a prima donna who has not sung "The Star-Spangled Banner" while draped in a silk flag on every possible occasion. Nothing too good for Madame.

Some persons we have in mind are also "good socially but bad musically."

The National Arts Club recently heard T. E. Rush, an important official, describe how music had reformed a number of his men. Artists have always recognized music as a great moral force. That is why certain New York managers are perfect moral specimens.

We have a deep and abiding affection for gas bombs, flame throwers and the press agent who sends the same "exclusive" photograph and story to every musical paper.

This Is Purely Imaginary

Fifty-seven tenors wrote us letters last week demanding to know the identity of the tenor to whom we dedicated the ode, "A jag, a tone and a tank of air." All of the indignant singers enclosed stamps for reply.

Quiet, lads! We only referred to three of you. Thanks for the stamps.

Mme. Meyerheim's book, "La Philosophie du Chant," which the translator modestly terms "The Singers' Bible," contains a quantity of wholesome advice, including these tidbits:

Talking is bad for the voice. . . . Singers would do well to remember the device, "Silence is golden." But, Madame!—but then, you ought to know.

It is impossible to sing with tight boots or anything tight about the neck. Ha! This supplies us with a plot for a wicked tragedy: "Ruined by a Shoe-lace! How a Dastardly Tenor Bribed the Wardrober to Tie His Rival's Shoes Extremely Tight and Thus Spoiled His Lohengrin!" Publishers, please write.

Alcohol, apples, nuts, strong wines and liquors, too gay a life and excesses of any kind are harmful to the voice. Madame, we surrender the apples and the nuts, but we firmly insist on our licker. This kind of talk tends to discourage recruiting.

All great singers have short, thick necks—some of the greatest scarcely any neck at all. This is why Little Neck clams sing so sweetly. Have you a little bull neck in your home?

The corset should sustain the bust and press well on the abdomen, but it should never be laced tightly. Bassos, take notice.

Food Conservation

Leslie Hodgson found this item in a Toronto paper: Dr. Albert Ham, organist of St. James's Cathedral, entertained Cecil Egg, organist of St. George's Church, Montreal, at luncheon yesterday.

Tweet! Tweet!

[Review of a violin recital in the Aberdeen (S. D.) News]

Sometimes the sound was so faint that it seemed like the faint thrill of a golden throated cricket; again it was vibrant and deep, holding all of the strength of a man.

How Was His Other ¾?

[From the Milton (Ark.) Free Lance] Mr. Plunkett, the tenor, was ¾ excellent.

No less an authority than Dr. L. Brunner, the eminent neurologist, has discovered by actual test that "Rag-time jars the nerve centers and causes irritation of the brain cells."

Now we know why we are always in a highly inflamed and dangerous mood

when we hear one of the newest patriotic songs.

'Tis a Sad Tale, Mates

A young artist wanted to embark upon his career, after a long and hard apprenticeship. He had a few thousand dollars set aside. A certain Gotham man who claimed to be a manager soon convinced the young artist that he could soon set him on the royal road. The "manager" took the money. A few weeks later the "manager" enlisted in the British Army. . . . The young artist soon after joined the British Army and became a captain.

One day he spoke like this to his regiment: "Men, there is a dangerous task to be done. I must choose a man to run right up to the German trenches in the face of the artillery, machine gun and rifle fire. He has no chance—" Just then the captain spied a man in the first rank. It was his former manager. Suddenly he—this story is getting too complicated, so we'll stop.

Paul Morris, music critic of the *Herald*, "has turned farmer for the summer." It would be a benefit to the community if some critics turned farmers for the winter. (Mr. Morris, however, is not one of this kind.)

Critics would make ideal farmers. Not a bad speck on the cabbages could escape their argus eyes. The microscopic bugs on the flowering bushes would be discovered to a man. The crickets would blush for shame upon hearing their upper register so roundly condemned by the sage gentlemen of the press.

The average New York critic would write a column analytic of the overtones of a calf calling for his (the calf's) ma—providing the calf was born several thousand miles away and came of recognized, pedigreed stock.

In reply to a letter complaining of a musical instrument dealer, the "Ad-Visor" of the New York *Tribune* comments:

If you buy a can of oil labeled "olive," and it turns out to be cottonseed, you can have the manufacturer arrested. But if you buy a violin labeled "Antonio Stradivari," and it turns out to be a "Grand Concert," you can only wish you'd been

MUSICAL NEWS OF THIRTY-FIVE YEARS AGO TO-DAY

How Composers Suffer for the Prix de Rome—Preparing for "Parsifal" Première—Wagner Thanks Artists at Supper—Patti and Nilsson Supreme in London

MUSIC AND DRAMA, the leading musical periodical of its time, published by John C. Freund, contained the following news in its issue of July 29, 1882:

Theodore Thomas goes to Germany in a few weeks and expects to assist at the production of "Parsifal."

Carl Sternberg, the tenor, has been engaged for the Thalia Theater for the season of 1882-83.

LONDON, July 12.—"Velleda" has made a decided failure. . . . Nilsson has sung her last concert at the Albert Hall, being encored in "The Bright Seraphim" and "Now I Was Wrong," but who can report the concerts? On Monday, the 3rd, there were twenty-seven concerts given in unhappy London. With all you can do, however, you cannot fill a hall unless you have Patti or Nilsson.

PINCE NEZ.

Notwithstanding the endeavors of the management to popularize the Metropolitan Alcazar, only a small audience assembled Sunday night, who, however, seemed to enjoy the concert. Mrs. Emilie Quicksall made her first appearance at this concert and created a favorable im-

pression. Signor Montegriffo, whom we would advise to increase his repertoire, sang "La Donne è Mobile" from "Rigoletto," void of expression. The quality of his voice is light, but of a very pleasing timbre, and if he would endeavor to show a little more care he would succeed better. The orchestra was well led by Signor de Novellis and Mr. Charles E. Pratt was the accompanist.

The Prix de Rome is the highest honor awarded by the Paris Conservatoire to its pupils. The winners are sent to the Imperial City and there are enabled to complete their studies at the expense of the nation. The trials undergone by the competitors are terrible. The libretto of the cantata selected is given them and they are placed in little rooms made for the express purpose in the Conservatoire and in which the only article of furniture is a piano. The young aspirant must bring his own furniture from a bed to an inkstand. Once installed in his room, he is shut in and has to remain there for twenty-five days.

Twice a day he is taken out under guard to the refectory, where the other competitors meet to take their repasts at their own expense. A neighboring restaurant supplies the dishes. After being fed, the musician is reconducted to his room, which no one can enter. His family can see him in the court yard

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temporaries for the sake of a little laugh and the good will of a tennis or euchre partner. Hereafter when quoting Mr. Adams we shall always be obliged to say "alleged by F. P. A. to be in the *Sun*, the *Times*, and so on."

You see, dear friend, we have a long memory. Won't you now make the amende honorable? Or shall we have to refer our standing protest to your Ad-Visor's Fair Play department?

CANTUS FIRMUS.

from noon till one o'clock and from seven to nine in the evening. Out of these hours he is kept in strict seclusion and forbidden to write to anyone or receive any letters.

Such is his life for twenty-five days and twenty-five nights. Is it any wonder that the Prix de Rome is often awarded to very stupid compositions?

Before these lines are through the press the first representation of "Parsifal" will have been given. This last work of Richard Wagner is attracting, if not as large, perhaps more enthusiastic and appreciative crowds than those that assembled at the great festival when the Nibelungen cycle was presented. Since that time the study of Wagner's compositions has spread to every country and America and England send to Bayreuth worshippers of the new school as ardent as those of the Fatherland.

The French are well represented by musicians as well known as Saint-Saëns, Massenet, Delibes and Lamoureux. Liszt, of course, is a prominent figure and is surrounded by numbers of those pupils whom his strong and fascinating personality attaches to him. Wagner, at the supper given to the artists on Tuesday, generously declared that the chief honor of any success that might come lay with the scenic artists, the singers and musicians.

A monument will be erected next September to the memory of Guido Arezzo, the inventor of the present system of musical notation.

Pachmann, the pianist, is accompanied by a secretary who shakes hands with him after every piece and shows him off like a tame cat. Pachmann, like Joseffy, makes a hardly legitimate use of the pedals, but his touch is exquisitely clear.

LONDON OPERA SEASON NEARING CONCLUSION

Carl Rosa Company End Memorable Visit with "Merry Wives of Windsor"—Robert Parker Scores in Drury Lane Production of "Faust"—Concert Programs of Week Notable for Interesting Russian Music Presented—Charming Recitals by Marjorie and Patuffa Kennedy-Fraser Continue to Delight Metropolis

Bureau of Musical America,
12 Nottingham Place,
London, W 1, July 2, 1917.

THE ever memorable concert given a week ago in the Royal Albert Hall by the Columbia Gramophone Company to the wounded of all services, to celebrate the entrance of America into the war, has been the talk of the week, for never has there been such a gathering in that great hall, filled with the blue and grey uniforms of the wounded and the grey or blue of the nurses. Mr. Lionel Powell, in khaki, received many congratulations on the success of the afternoon and the marvelous manner in which the transport of these—in some cases totally disabled—heroes had been managed. They came in every sort of conveyance, from the smartest car to a laundry cart, as motley a stream as ever went to Epsom Downs in the time when there was a Derby Day. It was a grand idea, enjoyed to the full and perfectly stage-managed.

The last week of the visit of the Carl Rosa Company to London has come and the metropolis will be the poorer for their exit. The event of the week was the revival of Nicolai's bright little opera, "The Merry Wives of Windsor." It was an excellent show, Arthur Winckworth making the most cheery and irresponsible of knights and Beatrice Miranda and Phyllis Archibald as Mrs. Ford and Mrs. Page both sang and acted as if they had no other thought. Charles Victor did well as Fenton, Dorothy Moulton was a sweet Anne Page and Delmotte was a most excellent conductor, earning praise for both chorus and orchestra.

At Drury Lane the week opened with "Tosca," with Jeanne Broda in the title rôle, Maurice D'Oisly as Cavaradossi and Frederick Austin as Scarpia, all perfect as ever, both vocally and dramatically. On Tuesday the "Magic Flute" was given for the first time this season, when Sir Thomas Beecham reveled as usual in its orchestral joys. Frederick Ranalow was a delight as Papageno, with Olive Townsend as his Papagena. Miriam Licette was the Pamina, and has a new and pleasing Tamino in Webster Millar. Saturday saw the revival of "Faust," with Licette as a charming Marguerite and Webster Millar as Faust, both excellent, although the performance was chiefly interesting as the first appearance here of Robert Parker as Mephisto. He was great, both to look at and to listen to, and the headlines in one paper hail "the American Mephistopheles"; he dominated the whole play, as he should. Sir Thomas conducted, and chorus and orchestra were alike excellent under his leadership.

It is reported that the managers of the Wigmore, Aeolian and Steinway Halls have come to an entirely satisfactory arrangement with the Performing Rights Society, and that all is now well between them.

In the concert world, Russian music

has been well to the fore. On Tuesday Vladimir Rosing gave the second of his series of recitals devoted to the "Russian Five"—Borodin, Cui, Balakireff, Moussorgsky and Rimsky-Korsakoff—and was as delightful and convincing as ever in his presentation of the songs, especially in César Sui's "I Remember" and Borodin's Arabian Melody. As a recital giver Rosing stands quite alone for charm and interest, and now has the enormous following he deserves.



Patuffa and Marjorie Kennedy-Fraser, Who Are Repeating Their American Triumphs in London Concerts

Benno Moiseiwitsch and Boris Bornoff joined forces recently for a concert in Steinway Hall, the one hour limit proving all too short for the insatiable audience and encores had to be canceled. M. Bornoff was particularly successful in his "Field-Marshal Death," by Moussorgsky.

Lillian Mackinnon gave an interesting recital of Scriabine's music in Wigmore Hall, which was preceded by a useful little vocal brochure by Edwin Evans.

Dorothy Robson, who has been heard during the season with the Carl Rosa Opera Company as Pamina in "The Magic Flute" and the Countess in "The Marriage of Figaro," gave a very successful vocal recital this week, assisted by William Murdock. Songs by Grieg, Rachmaninoff, Grechaninoff and others were delightful, the concert giver showing great charm and dramatic ability.

Nina Garelli is a young Italian singer who made her first bid for public opinion this week and at once found favor by her musical instinct and her sympathetic singing of both Italian and English songs.

Winifred Small gave a violin recital in Aeolian Hall, playing—as ever—with great distinction and breadth of tone, which was specially noticeable in the Tchaikowsky Concerto.

Emma Barnett gave an interesting piano recital in Steinway Hall, which she devoted to the works of her brother, the late John Francis Barnett, the well-

known composer of "The Ancient Mariner." Much pleasure was given by her sympathetic playing of his Sonata Romanesque in A Minor and other lesser pieces.

A concert was given at the residence of the Prime Minister, 10 Downing Street, in aid of the Welsh Industries Association, which has its dépôt at Belgrave Mansions, at which Princess Mary was present. The greater part of the program was Welsh, and Ben Davies, Ivor Foster and Laura Evans-Williams were the solo singers, Tessie Thomas the violinist, Gruffyd Richards played Welsh airs on the harp, the Welsh Guards Glee party sang "Difyrwrch Gwyr Harlech" known as "The March of the Men of Harlech," and Agnes Nicholls sang the national anthem. It was a most successful and delightful afternoon. Mrs. Lloyd George was present and Mr. Lloyd George looked in for a few minutes.

As a prelude to Galsworthy's play, "Foundations," at the Royalty Theater there is a pretty little wordless play "The Magic Pipe," by Jules Delacre, to which Dora Bright has put some charmingly bright music, especially a faun's dance.

A very attractive ballet was danced by Mme. Astafieva and her pupils at the Lyric Theater, forming a pretty item in "Ellen Terry's Bouquet," at a matinee given in aid of Lena Ashwell's concerts at the front. The ballet music was written by Norman O'Neil, was brisk, moving, bears the stamp of talent and originality.

The sisters Ruth, Phyllis, Joyce and Marjorie Eyre gave a most enjoyable concert in Wigmore Hall in aid of the destitute people of the reconquered French territories. They are all artists of marked talent, simple and sincere whether in instrumental or vocal numbers.

The Thursday "Twelve O'Clock" was as delightful as before, and the late W. Y. Hurlestone's (one of music's war sacrifices) Piano Quartet was again in the program and finely played by Mathilde Verne, Rhoda Backhouse, Waldo Warner and Warwick Evans. Gladys Moger sang songs by Mozart and Bach delightfully, and a Brahms Piano Quintet brought the program to a close.

A new song which is being sung everywhere by Thorpe Bates has caught on. It is "The Star-Spangled Banner and the Union Jack," the music by Margaret Wakefield and the words by Edward Lockton. A new Miscellany for the piano, called "America," a medley of favorite songs of the U. S. A., has been arranged for the piano by Edward St. Quentin.

Aylmer Buesst, one of the Beecham conductors, is now a private in the Essex Regiment and Victor Buesst, the pianist, is already with the forces in Egypt.

Mme. Teresita Carreno-Blois, the talented daughter of the late Mme. Carreno, will make her first appearance as a pianist here on Wednesday, and great interest is felt in the event, especially as the program includes some of her own compositions.

Marjory Kennedy-Fraser and her daughter Patuffa provide some of the most delightful work in the London musical world with their recitals devoted to the "Songs of the Hebrides," songs with a strange entrancing beauty which she and her daughter sing with perfect understanding and grace. Some are accompanied on the piano and some on the Keltic harp. When war broke out they were in New York and had already made good appearances, but their relatives and friends becoming anxious about the submarine peril, they decided to come home at once, hoping to return at no very distant date.

HELEN THIMM.

BARRÈRE APPLAUDS CHAPLIN

Leader of Trio de Lutèce Says He Hopes Yet to Make Comedian Laugh

"That was a capital article written by Charlie Chaplin for MUSICAL AMERICA," says George Barrère. "Interesting to me for a number of reasons, not the least of which is the real fellow feeling I have always had for Mr. Chaplin, for, you see, I once at the age of ten forsook the shade of the parental roof tree and for three blissful days traveled with a circus. It was my absorbing ambition to become a clown. I still think I would have made a good one."

"The point that Mr. Chaplin makes about humor in music is well taken. There is precious little of it. But there is some. I wish he might have heard those inimitable satires by Ravel and Casella, mimicking the styles of Borodine, Chabrier and Fauré, which we gave with the Trio de Lutèce at our last New York concert. I feel certain that he would have done us the honor to laugh, a thing he most pertinently remarks he has not done in years. Why shouldn't we music-lovers have a bit of fun once in a while? Perhaps if the gods who control High Olympus on the Pacific Coast present the Trio de Lutèce there we shall still have the honor of making Charlie Chaplin laugh."

Mrs. Oppenheim's Article on the Composer, A. Magnard

The authorship of the article regarding A. Magnard, appearing in the issue of July 7 of MUSICAL AMERICA, was erroneously credited to M. L. Laglenne, instead of Amy S. Oppenheim, who actually wrote it. Mrs. Oppenheim informs us that J. Guy-Ropartz, director of the National Conservatory of Music at Nancy, will not introduce Magnard's compositions in America, but will assist that composer to the best of his ability in his own country.

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NORTH CAROLINA UNIVERSITY REPEATS FESTIVAL SUCCESS



MUSIC AT CORNELL

Helen Allen Hunt, Arthur Johnstone and Ernest Kroeger Join in Recital

ITHACA, N. Y., July 21.—The first concert of the Cornell Summer School was given last night in Bailey Hall by Mrs. Helen Allen Hunt, mezzo-soprano, of Boston; Arthur Edward Johnstone, pianist and composer, of New York, and Ernest R. Kroeger, pianist and composer, of St. Louis, all members of the faculty of the summer school. Lida J. Low was the accompanist.

The program opened and closed with a Duo for two pianos by Mr. Johnstone and Mr. Kroeger, who played the Prelude and Fugue in F Minor by Carl Goldmark for the opening number and Andante and Variations, Op. 46, by Schumann for the closing offering.

Mrs. Hunt sang numbers by H. Lane Wilson, Edmund Grinnell, H. Clough-Leigher, Paul Wachs, Gustave Ferrari and Emmanuel Chabrier for her first group. A Rachmaninoff number, a group of folk-songs, Bohemian, Breton and Finnish, and Schubert's "Ave Maria" with organ and piano accompaniment ended her program offerings. Before singing "Ave Maria," announcement was made that Mrs. Hunt would sing "The Soul of a Summer's Day," written by James T. Quarles, the University organist, who played the accompaniment. This proved to be a great favorite, and Mrs. Hunt repeated the song before the audience was satisfied.

Mr. Kroeger played Schumann's "Nachtstück in F" and "Rondo Capriccioso" by Mendelssohn, responding with a Chopin waltz.

N. G. B.

Son Born to Mr. and Mrs. B. E. Berry

Mr. and Mrs. Benjamin E. Berry welcomed a son to their home last Thursday. Mr. Berry is a prominent tenor of New York and Mrs. Berry was Viola Van Orden, a concert singer, before her marriage. Mrs. Berry has a fine contralto voice and is widely known. The boy has been named Charles Van Orden Berry.



Upper Picture: Summer School Chorus of the University of North Carolina; Seated, in Center of Second Row, Left to Right: Charles Troxell, Tenor; Dicie Howell, Soprano; Katherine Johnson, Contralto; Preston Epps, Bass; Mrs. Gustav Hagedorn, Accompanist; Gustav Hagedorn, Conductor of the Chorus and Director of the Festival. Lower Picture: Festival Leader and Soloists; Left to Right: Gustav Hagedorn, Mrs. Gustav Hagedorn, Charles Troxell, Dicie Howell, Katherine Johnson, Preston Epps

CHAPEL HILL, N. C., July 16.—The sixth annual music festival, given by the Summer School Chorus at the University of North Carolina, under the leadership of Gustav Hagedorn, was in many ways the finest musical entertainment presented before the summer school. Large crowds filled Memorial Hall on last Wednesday and Thursday evenings to hear the two programs and went away expressing warm praise for the work of both chorus and soloists.

The program on Wednesday evening was largely composed of solos, presented in admirable fashion by Dicie Howell, soprano; Katherine Johnson, contralto; Charles Troxell, tenor, and Preston Epps,

bass. Miss Howell delighted her audience with her singing of Scott's "Lullaby" and Thayer's "My Laddie," and a duet from "Carmen," which she sang with Mr. Troxell, elicited much praise. Miss Johnson's vocal powers were well displayed in Mary Turner Salter's "The Cry of Rachel" and in solo work in the cantata. Mr. Epps and Mr. Troxell also received hearty applause for the excellence of their solo numbers.

The chorus of seventy-five voices sang with power the cantata, "The Building of the Ship," and also showed its ability to give adequate interpretation to difficult compositions in the singing of chorus numbers from the Mendelssohn "Elijah." Professor Hagedorn's leadership was effective through both programs and the chorus responded admirably to his baton. Mrs. Hagedorn proved herself a most able accompanist for both chorus and soloists.

Mr. and Mrs. David Mannes, who are spending the summer at Huntington, L. I., N. Y., are to tour the first two weeks in August, playing in the Catskills at Woodstock and at Cedar Harbor.

WORCESTER RECITALS

Choir Program and Organ Dedication Present Much Good Music

WORCESTER, MASS., July 16.—The Junior Choir of the First Swedish Baptist Church made a splendid impression upon its first appearance at a song service conducted in the auditorium of the church last night. This choir was recently organized and consists of twenty-five voices. The director is Edith C. Eklund, who was at the organ last night. The soloists were Edith H. Paulson, soprano; Clarence Peterson, tenor, and Florence Perman, contralto.

Another occasion of interest last night which was largely attended by soloists and organists from many churches in the city occurred in St. Casimir's Lithuanian Church, where a fine new organ was dedicated with impressive ceremony. The program of sacred and classic music was directed by Prof. John Cizauskas. The organ cost \$5,000.

T. C. L.

New Songs for Cecil Fanning

The poems of Cecil Fanning, poet-singer, have made a strong appeal to song writers. The latest composer to use Mr. Fanning's poems is Lucille Crews (Mrs. Charles H. Marsh) of Los Angeles. Miss Crews has just completed a set of three songs, especially for Mr. Fanning's use. They are: "Always," "Fulfillment" and the celebrated "Bend in the Road" from "L'Amour Irlandais." Mr. Fanning will use these songs as a complete group on his programs for next season.

A series of concerts and recitals closing the thirty-third season of the Russell Studios, Carnegie Hall, New York, and College of Music, Newark, were of an unusual character in many ways. There were twelve evenings in the long series including a sonata evening, a Beethoven evening, a Schumann program, song recitals for individual soloists, including Jessie Marshall, soprano; Marie Alta Stone, soprano; Anna Benedict, mezzo contralto; Samuel Craig, tenor, and other vocalists; piano recitals by Marguerite Beaupre, Gertrude Kautzmann and Catherine Bantleon and piano-forte numbers by several young pianists in general programs. Mr. Russell announces a short series of lectures and recitals during his summer normal sessions in Newark and Columbus, Ohio, and a series of programs in the early fall.

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JOHN BARNES WELLS AS COMPOSER

Tenor Believes We Need More Light Music Given on Concert Programs

ENTER a new character, a writer of encore songs, who is none other than John Barnes Wells, commonly suspected of being a devotee of song singing exclusively. The fact remains, however, that on many a program between the "rock-bound coast" and the Rockies has appeared a new brand of ditty for which this well-known tenor is alone responsible. Those who have heard "The Owl," "I Dunno," "Why," "The Elf Man" and others of the collection are aware that something has taken place in the history of program-making.

Mr. Wells's faculty for collecting bright, waggish verses and putting them to agreeable music has astonished even many of his old friends and his singing of these numbers is delightful. He employs them judiciously at the psychological moment, for they always bring several encores. The favor gained by "What Care I," published twelve years ago by Luckhardt and Belder, has in a measure encouraged the departure. Mr. Wells declines, however, to regard his witty effusions in song writing in a serious light. To those compositions already mentioned must be added "The Dearest Place," "A Very Youthful Affair," "The Little Bird," "The Crow's Egg" and two which have not yet appeared, "I Wish I Was a Little Rock" and "The Lightning Bug."

Plea for Humorous Songs

"There should be a little of the humorous in every program," said Mr. Wells



John Barnes Wells, American Tenor

in discussing his work recently. "The average person does not go to concerts to be educated; he goes to be entertained. Nothing in my experience has so thoroughly established this truth as the manner in which these little funny songs have been received. Of course, they are much too light to be used in quantity, although I have been tempted to give an entire program of them."

"I am sure that one reason why so many concerts fail to attract people is that the recitalist makes up a program to establish himself with the critics rather than one designed for the pleasure of his hearers generally. There is too much hypnotizing of audiences by composers' names, while the truth of the situation is that there is not one person in fifty who actually enjoys a Bach Fugue as much as some simple melody well played or sung. Let's get the egotism out of music and place the premium upon the beauty of a piece, rather than upon the agility of the performer. There are lots of Schumann songs that are very well written, but not worth hearing and, to give them place, songs by American composers are left out or put at the end of the program, where they remain unnoticed, because the critics can seldom be prevailed to sit through the entire program."

The Greatest Test

"Let me say that I am one of those who believe that the greatest song is the one that pleases the most people—not the one that has proved most difficult to write or interpret. A New York critic delighted me by saying the other day that he considered 'The End of a Perfect Day' a great song, even though as a composition he did not admire it. The pleasure it has given so many people is the greatest tribute it could receive."

In response to questions concerning his encore songs, Mr. Wells said that he believes in experimenting with numerous melodies and apparently attaches little importance to "first inspiration."

"It is an excellent thing for the singer to have a little humor in his own make-up as well as in the program," Mr. Wells declared. "According to the consensus of opinion one is born either with or without humor—as we Americans understand the word—although certain interesting types are obviously developed through association. Those who afford

the greatest pleasure are the singers who don't know they're funny, like some of the beetling choristers somewhat past their prime who are hard put to it to follow the baton and the music at the same time. When the long-haired boys with the vaudeville magician look found out they were funny the barber shops couldn't accommodate the rush. Now the species is almost extinct." G. C. T.

LOS ANGELES MUSIC

Schumann - Heink Opens Chautauqua Series—Eleanor Painter in Morosco Production

LOS ANGELES, CAL., July 20.—Eleanor Painter, wife of Louis Graveure, is finishing the rehearsals of a new Morosco comedy, "Pamela," which soon will be staged for its try-out here.

The musical series in connection with the local Chautauqua begins this week with a song recital by Mme. Schumann-Heink, in the large auditorium built for Billy Sunday. Both lecture and musical courses are quite extended in quantity and include many excellent events. L. E. Behymer is managing the musical series.

At its recent election the Lyric Club chose the following officers: President, Mrs. Robert Granger; vice-president, Frieda Peycke; secretary, Willy Smyser; financial secretary, Mrs. Clyde Shoemaker; treasurer, Mrs. W. R. Conner; librarians, Mrs. A. R. Jaques and Mrs. Russell Hyatt; directors, Mrs. O. A. Trippet, Mrs. Fred Beagles, Helen Tappe and Julie Christin; chairman of music committee, Helen Tappe; chairman of voice committee, Mrs. W. V. Goodfellow; J. B. Poulan continues as musical director. W. F. G.

The Truth About the "Battle Hymn of the Republic"

Florence Howe Hall's recently published book, "The Story of the Battle Hymn of the Republic," refutes the following misleading caption of one of the patriotic movies—"Julia Ward Howe Wrote the Battle Hymn in Her Sleep"—which is just near enough the truth to be deceiving, says the New York *Evening Post*. The real manner of the conception of this famous national song is repeated by Mrs. Howe's daughter in her mother's own words: "Awoke in the gray of the morning twilight; and as I lay waiting for the dawn, the long lines of the desired poem began to twine themselves in my mind. Having thought out all the stanzas, I said to myself, 'I must get up and write these verses down, lest I fall asleep again and forget them.' Having completed my writing I returned to bed and fell asleep, saying to myself, 'I like this better than most things I have written.'"

Inconsistency of Cutting Down Organists' Salaries

In these strenuous days of "rigid economy" we find certain of our churches trimming down the none too lucrative salaries of organist and choir, says a writer in the *Organist*. One church which the writer has in mind has not seen fit to curtail its expenditures, but it has met the demand of its clergyman for an increase of salary, that he might better meet the "high cost of living," by reducing salaries of organist and choir members and giving the amount thus saved to its pastor! On the whole, any material reduction of salary for church

work must affect the singer less seriously than it would the organist, for, with the latter, a church position is likely to be an essential part of a vocation; with the singer it is more apt to be an avocation than a vocation. Probably no such exacting educational demands are made upon any other class of musicians as upon the organist—and by organist is meant the properly qualified, well schooled musician of that profession. He spends many years in preparatory work, in comprehensive studies by no means confined to keys, pedals and stops. Indeed, his preparation for his profession, likely as not, is quite, perhaps more, costly and exacting and more technical than that of the clergyman who fills the pulpit of the church whose organ position he holds.

Homer C. Nearing of Brownwood, Tex., a talented pianist and successful teacher in the Southwest, is brushing up his pianistic repertoire with Alberto Jonás, and is studying organ and composition with Harold V. Milligan at the von Ende School of Music.

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PITTSBURGH CONCERTS

Large Audiences Hear Band Programs
—Chorus Singing May Begin—

PITTSBURGH, PA., July 24.—Following out this city's custom of giving summer night band and orchestra concerts in the city's parks during a period of two months, thousands enjoyed the opening programs held in Schenley, Highland and Riverview Parks.

The city appropriates \$10,000 each year for these functions and the concerts are limited to well-known bands and orchestras of this city. Last year, to make a test of whether the people liked ragtime or classical music, a vote was taken, favorite music being indicated by the strength of applause. The city went on record as dividing its honors, for the classical received just as much applause as did the ragtime, showing that the people of Pittsburgh enjoy all kinds of music. It is quite likely that another test will be held this year.

Arrangements are also going forward to give choral organizations a chance to appear in these concerts. If they will consent to sing it will be the first time that open-air concerts of this kind will have been arranged for here. Many believe that if the various choruses appear, it will do much to strengthen interest in music of this character. There has been a growing increase in chorus work in Pittsburgh and vicinity for the last year or two, which fact is attested to by the numerous organizations that have sprung up recently in all sections of the city. E. C. S.

Portland Hears Concert for Italian War Sufferers

PORTLAND, ME., July 15.—A very interesting concert was given under the auspices of the Portland Sons of Italy recently for the benefit of widows and orphans of Italian soldiers. Giovanni Gerga, formerly of the Melbourne Grand Opera Company, sang excerpts from "Pagliacci" and "Trovatore." Caroline Neale-Burns, contralto, gave an aria from "La Gioconda" and a group of old Italian songs. At the conclusion of the program Signor Zerga and Mme. Neale-Burns sang together the "Star-Spangled Banner." The concert is the first of a series of similar events for patriotic purposes.

Pioneers Among Women Violinists

The rapidity with which woman has arrived at a condition of musical equality is interestingly emphasized by the fact that musical history records Regina Strinisacki, who was born in 1764, near Mantua, and died in Dresden, as the first lady violinist to acquire a professional reputation of any consequence. It was for her that Mozart composed the B flat

ETHELYNDE SMITH USES MOTOR, TRAIN AND SCOW IN FILLING ENGAGEMENT



On the Left: Ethelynde Smith, Soprano, Motoring to Washington on First Stage of Her Eventful Trip; On the Right: Miss Smith Ferrying Across River in a Scow to Reach Her Destination

EXTREMES in methods of transportation were used by Ethelynde Smith, soprano, in filling the final engagement of her concert season at the State Normal School, Glenville, W. Va., during Commencement week.

From Portland, Me., Miss Smith motored in her new car to Washington, D. C., accompanied by her mother and father, and left the car there, going on to Clarksburg, W. Va., by train. Heavy storms had cut off telegraph and telephone communication and she was obliged to go on to Burnsville, W. Va., without being able to communicate with the principal of the school to find out where she was to be met. Upon her ar-

rival in Burnsville she found that she had missed the only train of the day and remained over night in a hotel, which was far from up to date in its appointments.

Glenville, where Miss Smith's recital was to be given, is twelve miles from any railway station. Unable to secure any conveyance, the singer walked a mile or more to the station of the Coal and Coke Railroad, which took her five miles nearer her destination. After luncheon at a tiny shack known as "Stump's Place," she was ferried across the river in a dejected, leaking scow and secured an automobile on the opposite side. It required three hours to make the journey of twelve miles owing to the almost impassable condition of the roads. A thunder storm of the kind

which rarely occurs except in the mountains offered one of the thrilling incidents of the ride.

After a half hour's rest upon her arrival, Miss Smith gave a recital and showed no ill effects from the strain under which she had been for hours. The return trip of twelve miles was made by a scow down the river. Miss Smith's experiences before she finally reached Clarksburg were at times harrowing and at other times amusing, and she came to the conclusion at the end of the trip that they would furnish a rather good scenario for a moving picture film.

Miss Smith is at her summer home at Lake Winnepesaukee, Me., where she will remain until the early fall, when she will make another coast-to-coast concert tour.

Sonata for piano and violin, says a writer in the *Violinist*. Following her, the sisters Teresa and Maria Milanollo, born in 1827 and 1832, showed the musical world that the violin loses none of its charms in the hands of a woman. Another striking example of this was found in the noble playing of Mme. Neruda, Lady Halle, who was born in 1839, in Bruhn, Moravia, and who died in 1911, in Berlin. She was an artist of the first rank, both as a soloist and chamber music interpreter, and her continued artistic triumphs in England and on the Continent probably set the fashion for women to take up the violin in greater numbers.

man could not understand it. Our aim is to make a diversified program that the average hard-headed business man will enjoy.

The Business Man's Tastes

"I remember one incident down in Virginia. It was my first year out. I had put on my program one of Handel's arias. My manager had deplored me not to, as he said the people would not understand it. A friend of mine, prominent in business circles, but knowing little or nothing about music, came to hear me. After the concert I said to him: 'Tell me what number you really enjoyed the most,' and he replied, 'That one about Julius Caesar.' He understood the subject and could follow it, because it was sung in English. It was the very heaviest number on the program!"

"For this same reason I generally put a reading similar to Ernst von Wildenbruch's 'The Witch Song' with Max Schilling's piano accompaniment, that I gave this evening, on the program. Isn't the music wonderful and descriptive?"

"My songs are always sung in English. I do not believe in singing 'down' to an audience, but in bringing the standard of an audience up to you."

No Sad Songs for Canada

"In Canada, where we have been recently and where we return shortly, the people tell me not to put any sombre songs on the program. What they want is something gay and bright—something to contrast their sad lives. In one little town in Ontario a regiment of over 600 left at the beginning of the war. We

returned there for a concert a short time ago. About that time the regiment returned (what there was left of it). How many do you suppose there were? Eight! And all of them wounded. Yet the population was down to meet them with brave faces and the same thing is becoming true in this country in many respects. By another season, I believe, we will have to completely change many of our program numbers to meet the new condition which war imposes."

Mr. Goodwin is not only deeply interested in the work that he has undertaken, but is well qualified to speak, since he is himself prominently identified with a musical extension bureau and is carrying along the work on his own lines. In a few weeks Mr. Goodwin expects to set up his camp a few miles south of Plattsburg. There he will rest, enjoy nature and take two vocal lessons a day in preparation for his work the coming season. JUNE L. BRIGHT.

WILMOT GOODWIN DESCRIBES MUSIC WHICH APPEALS TO BUSINESS MEN

BANGOR, ME., July 20.—Wilmot Goodwin, popular American baritone, is a firm believer in preparedness—not alone along the side of national defense, but in the more artistic, but none-the-less important lines as well. It was on the musical side of the issue that Mr. Goodwin good naturedly gave us a few minutes before he and his party started on "the midnight" en route for Canada.

"You cannot begin to educate an audience on beefsteak," began Mr. Goodwin. "One must begin by giving the staple foods first, with a cream-puff thrown in

occasionally, and then work up gradually. The average business man is not given to attending recitals to any great extent—they bore him—but when he does go he wants to hear something that interests him.

"Our object is to work until we find a program that is elevating, without being a program composed entirely of groups of Brahms, Franz, Schubert compositions. We put in one Brahms, say, then a number in strong contrast to it and so on. Begin by giving the people the good things, but in putting the heavy numbers in with the lighter, not giving an audience a heavy classical dose at one sitting, for the average lay-



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COAL SHORTAGE SHIFTS CONCERT SEASON IN PARIS

Fear of Insufficient Fuel Next Winter Leads Managers to Present Summer Concerts—Conductor Molinari Wins Acclaim for Leadership of Franco-Italian Concert—"Salammbô" in the Law Courts—Abbé Duval, Organist of Rheims Cathedral, An Acquisition to Parisian Music Circles—Notable Concerts Being Given At the "Lighthouse"—John Byrne to Return to America Next Year

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, June 29, 1917

THE music world of Paris is much occupied just now with concerts. Most of these are students' auditions, for during the past year French teachers with few exceptions returned to their work and pupils have taken up the study of musical instruments. One reason for so many concerts is that the big halls expect to do little or no business next winter if the coal famine be repeated or rather extended. The halls are difficult to heat at best, and if coal be far from Paris next season the places will be closed indefinitely. Directors of auditoriums and halls have notified clients of the possible shortage and warned them to take advantage of summer weather and warmth and shift their séances a few months ahead. The musicians have bowed to the inevitable and, consequently, we hear of nothing but recital and concert. Most of them take place in the afternoon.

The concerts in which professionals participate as a rule are for some war charity, and all séances are well attended. The music and talent at many of the places are only negligible, but everyone is patriotic and works for the cause, so matinées are interesting. They all conclude with the "Marseillaise." Few pieces of music can stand constant audition and, while the French National Hymn is one of the most stirring and patriotic ever composed, people have heard it so often that it has become very

cheap. If only great artists could sing it that would be another matter, but in Paris almost everyone and certainly everything has a "try" at the "Marseillaise." The "Star-Spangled Banner" will surely suffer the same indifference if sung or played too often.

Franco-Italian Concert

The Franco-Italian concert, organized by Prince Jacques de Broglie, gave its second matinée Sunday at Salle Gaveau, and as the proceeds were to go to the families of fallen soldiers, the house was well filled. Molinari, chef d'orchestre of the Augusteo of Rome, and of the Regina Academy of Saint Cecile, directed the orchestra. The Italian artists who assisted were Fino Savio, soprano; Arrigo Serato, violinist, and Enrico Bossi, organist.

The music and work done cannot be too highly praised, for it was of the first order, particularly that of the organist, and Molinari showed himself a master conductor. It is a good thing for both Italians and French, this exchange of artists and compositions, and since the beginning of war the Paris musician who could never find his way to charming Italy has had a taste of what Italian music is like and how things are done across the border. No doubt the Italians forced to remain on their own soil admire and love French harmonies now that they have become more familiar with the music. The audience at this concert was largely Italian. Also the interesting séance given at the Cercle Volney, the orchestra again conducted by Molinari, and the artists being Fino Sabia, Tina Filliponi, these musicians well known in their own country. The receipts of the latter concerts are intended for the families of mobilized members of the Italian colony and before the war the Italian colony was an important one.

Law Case Over "Salammbô"

Gustave Flaubert with his "Salammbô" has been introduced in court by the niece of the regretté composer. The case is against a cinema company not for using the pictures and effect, but for not keeping more faithfully to the tradition. Like a real grand opera, "Salammbô" closes with a very tragic and gruesome scene. Not so with the cinema romance, which portrays *Salammbô* as wedding the Carthaginian general and the two "living happy for ever after."

The "Grande Matinée Privée," given by Susanne d'Astoria, brought together members of the Lyceum and friends of the soprano, who is said to have once sung at the Scala of Milan, Albert Hall of London and the Grand Opera of Monte Carlo. Susanne d'Astoria has style in singing, her self-confidence in itself would be a lesson to a greater artist, her diction is good and she has temperament. She gave the Polonaise of "Mignon" and sang a duet with John Byrne, the big scene from "Rigoletto." Hollman, violoncellist, charmed his audience with two pieces often heard, but rarely as well played as by this master—"Le Cygne," by Saint-Saëns, and the Hollman Serenade. Marcelle Pacheco accompanied the violoncello on the harp and the number was one of the gems of the matinée.

John Byrne gave the "Procession" of César Franck and an aria from "The Masked Ball." Mr. Byrne is an American and one of the finest baritones in

the world of music to-day. He intends returning to his native country next year. The other artists on the program were Suzanne Tessier, Yvonne Mongin and Robert Davin. As a whole, the matinée was one of the prettiest of the season. Mrs. Hugh Reid Griffin, president of the Society of American Women in London, gave a sympathetic causerie at the opening of the séance.

The matinée for the Roumanian prisoners and wounded takes place to-day at the Grand Opéra. On the program are Mary Garden, Nelly Martyl, Zambelli, Renaud, Franz, Resge Tenenbaum, and the affair is sure to be a huge success, artistically and financially.

Music by Rheims Organist

The Abbé Duval, formerly organist at the Rheims Cathedral, has been quite active in music circles this season. He goes along in a quiet way and is so unpretentious that one only hears his music, for seated away up in the organ loft, once his work there is over, he glides off the stool and disappears. He is one of the best French organists and played the organ at the big Trocadéro manifestation recently, when the chorus and Lamoureux and Colonne Orchestras gave two of César Franck's numbers. Gustin Wright conducted. John Byrne sang the "Star-Spangled Banner" also to the orchestra and organ accompaniment, and there has never been a finer rallying of musicians or music-lovers than was present that day.

Every Friday afternoon there is a matinée at the "Lighthouse," where blind soldiers are taught trades and are taken care of till they find something to do. Some of the best artists lend their talent and the music, under the leadership of Gabriel Willaume, embraces the best compositions. Willaume himself is a good violinist, and sometimes treats the audience to solos.

The Madrid correspondent of the *Figaro* announces that Genevieve Vix, Clément and Maguenat have just scored a triumph there in "Manon" and "Louise."

LEONORA RAINES.

AMATO OFFERS SERVICES

Baritone Asks Musicians to Supply Army Cantonment Music

"I am strongly in favor of joining some organization," said Pasquale Amato, "which shall have for its part the giving of concert music to the soldiers in our American cantonments."

"Soon 500,000 young American men will be in these army camps. No means have as yet been provided to give these soldiers music, which thousands of them will crave. In winter our operas, concert halls, and in summer our orchestral concerts are frequented to a surprising extent by the young men. The idea that only women attend serious music is an old-fashioned one. Men are just as much subject to and reacting to the influence of music. But now in the army camps these same men will miss the quickening influence music brings into their lives."

"A few days ago I heard that Fritz Kreisler would play for the army camps. I do not know whether this is true or not, but if it be true, his work will be good and great and necessary. It would be difficult to estimate in words the effects of Kreisler's playing. And besides solo-

ists, there can be entire orchestras. I do not hesitate to say that I will give of my services as I can for this purpose in the future, as I have in the past, and I would suggest that the matter be taken up by a special committee to be made up of one or two army officers and some well-known musicians."

Program of Dances for Atlanta Red Cross Chapter

ATLANTA, GA., July 16.—An elaborate entertainment was given on June 12 in the Atlanta Theater for the benefit of the Red Cross and again on June 19 in the Auditorium for the convention of the Rotarians of the World. The program, "La Danse de Vie," consisted of pantomime and interpretive dancing by Mrs. William Claer Spiker and her pupils. Part I was a "Carnival Scene," Part II consisted of a number of diversissements and Part III was called "In Memoriam," "To Americans Fallen in France." Mrs. Spiker interpreted Chopin's Funeral March and read "Cham-pagne," a poem by Alan Seeger. Mary Potter was musical director.

Pupil of Mme. Ciaperelli-Viafora to Sing in Columbia Opera

Helen Rogers, mezzo-soprano, an artist-pupil of Mme. Ciaperelli-Viafora, has been scheduled to appear as *Lola* in the production of "Cavalleria Rusticana" in the Columbia University opera season, on July 31.

Acoustics of Yale Music School

In the construction of the new music school at Yale University the question of acoustics is being accorded careful consideration. Novel devices are being employed to render the various rooms sound-proof, seaweed packed in mattresses being used to line the walls.



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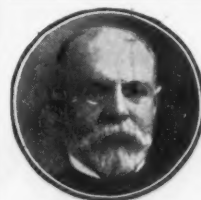
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NEW YORK AUDIENCES WELCOME APPEARANCE OF BRAHMS QUARTET

SKILLED quartets of women's voices are few in this country. One of the ablest is the Brahms Quartet of New York, which has been rehearsing dili-

enough, to sing the lighter numbers of their repertoire on this occasion, so that they offered Charles Gilbert Spross's "Will o' the Wisp" and Clough-Leigher's "My Lady Chloe." Their artistic singing was quickly recognized by the audiences that heard them at the Strand, where good music is offered weekly with the motion pictures. They were engaged, as a result of their success, for a week at Lynn, Mass., and re-engaged for the Strand in the early fall. They have appeared before the California Society of New York, the Manhattan Study Club of New York, the Women's Club of Mount Vernon, N. Y., the Schumann Club of New York and in many private musicales. Rodney Saykor is accompanist for the quartet.

SINGING A LOST ART?

As Practised by All Classes in Times Past It Is

Singing, as far as most people are concerned, is a lost art. Thousands attend operas, recitals and musical comedies, tens of thousands wind up phonographs, but as for singing themselves, informally, at their work or play they have forgotten how. In times past people of all ranks sang together as a matter of course. Sailors sang at their work, peasants, shepherds, cowboys, all had their favorite and appropriate songs. The songs of children at games, the lullabies of mothers are in the collected ballads and folklore of many peoples.

"The pastimes and the labors of the husbandman and the shepherd," says Andrew Lang, "were long ago a kind of natural opera. Each task had its own song; plowing, seeding, harvest, burial—all had their appropriate ballads or dirges. The whole soul of the peasant class breathes in their burdens as the great sea resounds in the shells cast up on the shore."

Nowadays the whirl of machinery makes all the noise, says the *Indianapolis News*. The workers in mills might find it unsatisfying to sing at their work, but it is doubtful if they would sing even if their voices could be heard, while singing in an office or store would pretty surely be stopped by the "boss" or the police. Thousands congregate every night in the silence of moving picture theaters, and even in the churches, where singing by the congregation used to be customary, the attendants now usually listen in silence to a paid singer.

Singing in this age is largely confined to the professional performer, drunken men and graphophones.

Troops from British Front Applaud Artists in Quebec Concert

QUEBEC, CAN., July 15.—Quebecers were afforded a genuine musical treat when Wilmot Goodwin, baritone; Florence Austin, violinist, and Samuel Quincy, pianist, gave the first in their series of two concerts recently. The performers won generous applause for their exceedingly capable interpretation of a well made program. Miss Austin won particular favor in Sarasate's "Gypsy Airs," and Messrs. Goodwin and Quincy were admired in attractive solo groups. At Thursday evening's concert there were some 400 wounded troops from the British front present. Their warm enthusiasm communicated itself to the rest of the audience, besides proving a source of inspiration to the artists.

Mischa Elman Becomes Honorary Member of Sinfonia Fraternity

Mischa Elman, Russian violinist, has been invited to become an honorary member of the Phi Mu Alpha, Sinfonia Fraternity of America, and it has given him pleasure to accept the distinction. Since the birth of the Fraternity in 1898, honorary membership has been conferred upon those who have achieved eminence in music or have become notable as patrons of the art, among them being George W. Chadwick (by whom Sinfonia was named), Arthur Foote, Horatio Parker, Frederick Stock, Frederick Converse, Louis C. Elson, David Bispham, Henry L. Higginson, Dr. Karl Muck and George B. Cortelyou.

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Mme. Mai Kalna, soprano, is credited with several innovations in concert giving, including a unique potpourri, "The

Masterpiece," which presents the singer in a great variety of songs and arias, attired in the appropriate costumes.

While Mme. Kalna won success in Singapore, Penang and other East Indian towns, her true artistic growth took place in the more critical world, Paris, London and Berlin. A native of California, this dramatic soprano soon emigrated to the French capital to receive the instruction of Marchesi, Vidal and Massenet. She made her debut at the Royal Opera, Covent Garden, after appearances in Amsterdam and The Hague. A tour of Germany followed, with special emphasis on the rôles of *Carmen*, *Aida* and *Donna Anna* in Mozart's "Don Giovanni."

At Bayreuth Mme. Kalna went through the Wagnerian School of Music-Drama, under the personal direction of Frau Cosima. Her farewell guest performance prior to her Oriental tour was as *Brünnhilde* in "Siegfried" at the Krefeld Municipal Theater.

Members of Stamford Yacht Club Hear Sergei Klibansky Pupils

Artist pupils of Sergei Klibansky, noted vocal instructor, appeared in a recital before the members of the Stamford (Conn.) Yacht Club on July 17. Betsy Lane Shepherd, Gilbert W. Coe and Felice de Gregorie were the soloists appearing, their fine interpretations winning much acclaim. Mr. Klibansky will present another recital at the Yacht Club on Aug. 31.

Botta at Columbia Performances

Luca Botta, Metropolitan tenor, took the leading rôles at the operatic performances given at Columbia University last week. Mr. Botta came into town from his Stamford home in order to sing at these presentations.

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This quartet, whose personnel is Klaire Dowsey, first soprano; Edith Bennett, second soprano; Hilda Grace Helling, first contralto, and Elinor Markey-Hughes, second contralto, recently won rousing approval when it appeared during the week of June 24 at the Strand Theater. It was necessary, naturally

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YEATMAN GRIFFITH

SUMMER OPERA PROGRESSES AT RAVINIA PARK

"Carmen" and "Madama Butterfly" the Week's Offerings—Marguerite Beriza Wins Honors in Title Role of Former Work, While Edith Mason Scores Success as "Cio Cio San"—Morgan Kingston Has a Mishap as "Don José."

Bureau of Musical America,
Railway Exchange Building,
Chicago, July 20, 1917.

"CARMEN" was produced at Ravinia Park Sunday evening for the first time this summer, with Marguerite Beriza, Morgan Kingston, Henri Scott and Edith Mason in the principal parts. The opera opened with the second act, "The Tavern," the long first act being omitted entirely, because of the limitation in time that confines Ravinia opera to the choice bits and leaves out the rest.

Marguerite Beriza's *Carmen* was uneven. Her impersonation was entirely original and at times she rose to great heights, as in the "Card Scene." Her singing of the "Card Song" was vocally equal to the best that has been heard on the Chicago operatic stage and her acting of this scene was fully up to her singing of it. In other scenes, however, her voice sounded clouded, her lower tones being dull and at times inaudible. Her portrayal was fascinating and well worth witnessing because of its very difference from the conventional *Carmen*.

Morgan Kingston has relearned the rôle of *Don José* in French, having always sung it in English previously. His

French pronunciation was excellent, and his enunciation clear and distinct. He was in his best voice, and in the "Flower Song" especially the refinement and beauty of his voice found full opportunity for display. His *Don José* was at times unconvincing, but in the last act, before the arena, he was powerful and intense, living up to the very best traditions of the part. In the tavern scene his costume, which evidently had been made several years ago, before he took on his present weight, refused to stand the strain of kneeling at *Carmen's* feet. The seat of the trousers suddenly parted with a distinctly audible rip.

Scott as "Escamillo"

Henri Scott scored an unmistakable success as *Escamillo*. He gave a straightforward, manly presentation of the rôle and his resonant, capable voice and fine artistry made the portrayal consistently enjoyable. His "Toreador Song" was received with enthusiasm.

Edith Mason, as *Micaela*, added to the laurels she has already won this summer. Her voice was warm and brilliant and, barring an annoying trick of drawing in her breath with a great deal of noise, she is one of the best artists ever heard at Ravinia.

Irene Pavloska's *Frasquita* was a tonal delight. Her clear, fresh voice dominated the concerted numbers by its exquisite beauty. Her voice had deteriorated badly during the last season of opera in Chicago, due partly to over-

work and partly to singing rôles unsuited to her, but this summer it is better than it ever was. Cordelia Latham sang *Mercedes* acceptably. Louis d'Angelo's rich, even baritone was heard to advantage in the rôle of *Zuniga*. Francesco Daddi's comical *Remendado* and William Schuster's *Doncairo* completed the cast.

"Madama Butterfly" Given

The second and third acts of "Madama Butterfly" occupied the boards Wednesday evening. Edith Mason as *Cio Cio San* sang with exquisite sweetness of voice, the purity and delicate loveliness of her upper tones being especially gratifying to the ear. She received an ovation after "One Fine Day." She did not look very Japanese-like, despite a gorgeous red kimono, but her dainty acting and glorious singing of the part were purely delightful.

Frances Ingram sang *Suzuki*, a rôle which she made peculiarly her own while with the Chicago Opera Association. On the Chicago stage, at least, there has not been heard another such *Suzuki*, which is why Geraldine Farrar insisted before she would consent to sing *Butterfly* last season, that Campanini obtain Frances Ingram for the contralto rôle. Aside from the richness and smooth gorgeousness of her voice, she puts over the rôle by the force of her personality. Her portrayal has lost none of its strength since she sang with the Chicago Opera Association season before last.

Morton Adkins as *Sharpless* maintained the best traditions of the rôle. His smooth, rich and well modulated voice gave vocal distinction to the part and his fine dramatic feeling made it equally impressive from a histrionic viewpoint. When rôles from the foreign operas are sung in English, however, one might wish for more singable translations. Such lines as "That confounded Pinkerton" do not lend themselves well to "grand" effects, and in "Tales of Hoffmann," sung in the same theater a week before, the audience exploded when Schuster rushed onto the stage after a vocal feast in French by the chorus and other principals, and sang with perfect enunciation in English: "Stop them, they're crazy."

Salvatore Giordano gave of his best to the few lines sung in the last scene by *Lieutenant Pinkerton* and Louis d'Angelo carried off the few phrases given to *Yamadori* in his usual splendid voice. Francesco Daddi's humorous *Goro* was well acted.

Papi's Fine Conducting

Gennaro Papi, conducting, brought out tenderly the melodious beauties of Puccini's score. He has an unusual organization to work with and he has not neglected his opportunity. The fifty

members of the Chicago Symphony Orchestra who comprise the Ravinia orchestra played the inspired score with delicacy and superb beauty, absolute precision of attack and exquisite phrasing, under Papi's guiding bâton. I have never before heard the orchestral music so well given.

Carolina White was soloist at the Children's Program Thursday afternoon and Frances Ingram at the Wagner concert Monday evening. Four of Edoardo Sacerdote's voice pupils have been given places on the weekly programs of Student Artists' Day, and three violin pupils of Leon Sametini.

FARNSWORTH WRIGHT.

KEMP STILLINGS TOUR

Young Violinist to Be Heard Next Season Under Evelyn Hopper's Direction

Kemp Stillings, the young American violinist, who is to make her first extended tour of this country this season under the direction of Evelyn Hopper, spent eight years in Europe and has had the advantage of a life rich in variety, as well as wonderful in opportunity for study and achievement.

In spite of the fact that Miss Stillings' concert plans were cut short by the war, she had many appearances in Russia and two summer tours through Finland, visiting all of the principal watering places such as Abo, Madendal and Heinola. In Wiborg she appeared with much success with orchestra, under Melartin, the composer-conductor.

Miss Stillings enthusiastically refers to Finland as "the poetic land of white nights, a thousand lakes, beautiful pine trees and amazing sunsets."

Albert Edmund Brown Wins Favor in Boston Recital

BOSTON, MASS., July 14.—Albert Edmund Brown, the well-known New England basso, gave a song recital in Jacob Sleeper Hall of Boston University last Monday evening, presenting a representative program from the works of Handel, Purcell, Loewe, Strauss, Schubert, Elgar, Sullivan, Stock, Woodman, Woodforde-Finden and Damrosch, also a group of English, Irish and American Negro folk-songs. Mr. Brown is a highly interesting and intelligent singer. In all his work a clear enunciation, a convincing delivery and the virility and power of his voice are always enjoyable features of his programs. He was ably assisted at the piano by Mrs. Brown, an accompanist of marked attainments.

W. H. L.

Ithaca Hears Ernest Kroeger in Recital of Beethoven Works

ITHACA, N. Y., July 15.—A delightful recital of piano music from the compositions of Ludwig von Beethoven was given at Barnes Hall, Cornell University, on July 12, by Ernest R. Kroeger. The recital is one of a series which Mr. Kroeger is giving this year during the summer term of music at Cornell.

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Her church is near Vassar College and is attended by many of the students. Prof. George Coleman Gow of Vassar is also interested in the young organist. On June 29 she gave her first organ recital at her church, playing six solo compositions excellently and also accompanying the soloists.

Some Pianistic "Don'ts"

"Think before you make a mistake, not after," suggests Frederick Elder in a talk to pianists, given in the *Etude*. "If you were up in an aeroplane you would have no opportunity to correct a false movement. Many pieces are like an aerial flight. One mistake is fatal. Don't accuse your piano of having a tone like a dishpan. Perhaps you have not yet discovered the right way of getting a beautiful tone from it. Half the mistakes the average player makes are due to poorly prepared fingering. Don't 'fool' at the keyboard. You do bad enough when you do your best. Keep on polishing up your piece until you know that you cannot polish it any more. A diamond in the rough is little more beautiful than any ordinary rough cobblestone. It is what is done with it that

makes it beautiful. What is more absurd than trying to play two hands together when you cannot really play one hand alone?"

AVOID CHEAP MUSIC

Vital Question of Choosing Proper Music for Students

One of the great problems confronting a music teacher in active practice is that of choosing music for pupils. The proper music in the proper place is the vital question. After the elementary studies, from books, the student invariably wants "a piece of sheet music." They take about as much pride in their first piece of sheet music as a little girl does in her first doll or a boy in his first long trousers. The same piece might be in a book and would not be appreciated as it would be when given in sheet form, to a student, says Peter F. Biehl, writing in the *Etude*.

After the first piece of sheet music come others of greater difficulty. The student may then want a lesson on a piece of music he, or perhaps his mother, bought at a 5 and 10-cent store. It is here a teacher should say "Yes" or "No."

In most instances the average music teacher receives and uses music from reliable music houses, catering to music-teacher trade.

As a rule, he makes a practice of handling only music of the better class—music that is not written as is the average dime novel, but by competent composers. The teacher uses this better class of music because he thinks it will be best for the pupil and not because there is a greater profit in it—to the contrary, there is not.

The question of music to be used should be left entirely to the instructor, who is supposed to know what is best for the pupil.

LITERARY ERRORS IN MUSIC

Writer Calls Attention to Mistakes Made by Some Famous Authors

"Many writers have been practically tone-deaf and unable to recognize intervals," says Arthur Elson, who contributed an interesting article on "Literary Errors About Music" to a recent issue of the *Musical Quarterly*. "Strangely enough, it is said that Tennyson was one of these," Mr. Elson continues. "Tennyson and Browning are therefore opposite in this respect. Browning knew music, but wrote unmusical verse, while Tennyson was unmusical, but wrote poems of the most musical character. Tennyson's 'Maud' contains his chief error, in one of his few musical allusions, when he calls for 'Flute, violin, bassoon'—a very poor combination. It will always seem strange that the man who wrote about 'The mellow lin-lan-lone of evening bells' could not appreciate music."

"The bassoon seems to have been a source of trouble for more than one English poet. In Coleridge's *Ancient Mariner*, the wedding guests are made to listen to the 'loud bassoon.' But the word *Posaune*, from which Coleridge took his allusion, means trombone, and not bassoon, the latter not being very loud. Incidentally, Lady Wallace came to grief over the same word, in translating a life of Mozart, and in her hands 'Posaune' became bass-trumpet—an instrument invented by Wagner a century later."

Valentina Crespi and Max Pirani Give Benefit for Armenians

NEWARK, N. J., July 9.—A benefit concert for suffering Armenians and Syrians was given in Wallace Hall on June 16 by Valentina Crespi, Italian violinist, and Max Pirani, American violinist. Miss Crespi's offerings showed her to be possessed of a fine feeling for rhythm, combined with vigor and technical proficiency. Mr. Pirani scored with his admirable playing of a group of Chopin pieces and Max Vogrich's "What the Sea Gulls Say." Both artists responded generously to encores.

South Acclaims Llorra Hoffman in Concert Appearances

Llorra Hoffman, gifted American soprano, has been winning new successes in the South, appearing on July 12 at Pollen Hall in the summer school series

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of the State College of Agriculture and Engineering at Raleigh, N. C., and on July 14 at Winthrop College at Rock Hill, S. C. In both places large audiences greeted her and she received re-engagements. Her programs included the "Vissi d'Arte" aria from "Tosca," a group of old pieces and three groups of American and English songs by Beach, Ronald, Kramer, Branscombe, Seiler, Cadman, Foote, Lohr, Novello, Nevin, Gaynor, Mary Helen Brown, Rusk and Florence Turner-Maley. Miss Hoffman, who gave the first of the Sunday night concerts at Plattsburg, N. Y., late in June, returns to sing for the soldiers there on the evening of Aug. 5, at the request of the officers.

Fine Musical Program Featured on Rialto Bill

As its overture for the week of July 22 the Rialto Orchestra, conducted by Hugo Riesenfeld, presented the "Invitation to the Dance," by C. M. Weber-Berlioz. Continuing its series of light opera revivals, the orchestra also gave numbers from "Miss Springtime," by Kalman. Adrienne Gibson, who has been heard at the Rialto before, sang "Jeanne d'Arc," by Tschaiakowsky. Willard Andelin, American basso, who has been heard in concert at Queen's Hall, London, recently, and who was soloist with Tetrassini on tour for a season, sang "Rocked in the Cradle of the Deep." Special interpretative music was played with each pictorial feature on the bill, and all intermediate performances were given to organ accompaniment.

Percy Grainger's Concerts Net Large Sum for Red Cross

Percy Grainger, in his last two recitals for the benefit of the British and American Red Cross, realized for the fund \$3,293. He is continuing his Red Cross concerts, and appeared in one on July 21 at the home of Mrs. Oliver Ames at Pride's Crossing, Mass.

BUSY LIFE AT SCHROON LAKE

Large Class of Students Working with Oscar Seagle

SCHROON LAKE, N. Y., July 12.—With more than twenty-five pupils taking two or three lessons a week, Mr. Seagle is kept busy teaching not only every morning, but also a good part of every afternoon.

Besides their lessons with Mr. Seagle, the students are coaching repertoire with Anton Hoff and Walter Golde. Among the students in camp is Stella Lee Owsley, who worked with Seagle and Jean de Reszke in Paris, and who at present is teaching in the college at Denton, Tex.

Gertrude Cleophas and Marian Burton in Red Cross Recital at Blue Earth

A Red Cross musicale and tea was given at Blue Earth, Minn., on June 26 by Gertrude Cleophas, pianist, and Marian Burton, soprano. Miss Cleophas played most artistically a Chopin group, comprising the A Flat Ballade, three études from Op. 25, the F Sharp Major Nocturne, the C Sharp Minor Scherzo and a group of Grieg, Leschetizky, Wagner-Brassin, Korngold and Strauss-Schütt pieces. Later she was welcomed in the Liszt D Flat Concert Study, Rosen-thals's "Papillons" and the Sixth Hungarian Rhapsody, all of which she interpreted finely. Miss Burton's singing of Schubert, Homer, Nevin songs was much admired. The hostess of the musicale was Mrs. S. J. Johnson.

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NEW MUSIC

VOCAL AND INSTRUMENTAL

"TRUST YE IN THE LORD." By John Prindle Scott. "Old Bill Bluff." By John Prindle Scott. "Abide With Me." By Fred Shattuck. (New York: Huntzinger & Dilworth.)

Following his successful sacred song, "The Voice in the Wilderness," issued last year by Huntzinger & Dilworth, the New York publishers, Mr. Scott has set the lines from Isaiah, "Trust Ye in the Lord." It is a dignified sacred song, written with skill and much melodic freshness and has qualities which will make it valuable for the church soloist to have in his repertoire. It is issued for both high and low voice.

In "Old Bill Bluff" Mr. Scott has written a secular song for a bass or baritone voice (optional notes show how the song may be used for either voice) that has every chance of becoming popular. He has written the text also, which is humorous in style, and the music reflects it excellently. There is room for this kind of a song, and in writing it Mr. Scott has supplied a need.

Mr. Shattuck's setting of the famous words "Abide With Me" is a successful setting, suitable for both high and low voice. Its melodic fluency is distinct, and there is a broad climax toward the end of the song. It should be widely sung.

OLD ITALIAN MASTERS OF XV-XVI-XVII CENTURIES. Transcribed by A. F. Pinto. Irish Rhapsody. By A. F. Pinto. (New York: International Music Publishing Co.)

Of interest to all harpists will be Mr. Pinto's volume of transcriptions. He has excellently arranged works of Corelli, Scarlatti, Cimarosa, Frescobaldi, Durante and others, among them such famous pieces as the Prelude in D Minor by Scarlatti, the "Tre giorni," credited spuriously to Pergolesi, and the Corelli "Folia." These inimitable works, which have come down to us, are now presented in harp transcription so that they may be performed in this form by concert harpists everywhere. In arranging them Mr. Pinto has done his harp colleagues a great service.

His Irish Rhapsody, which is set for harp solo with piano or orchestra accompaniment, is a well-conceived fantasy on Irish melodies, written for the harp in true virtuoso fashion. A skilled harpist himself, Mr. Pinto is superbly equipped to write a work of this kind, and he has accomplished the task with distinction. The setting of "The Harp That Once Through Tara's Halls" is done with power and a fine sense of effect, as is "Believe Me, If All Those Endearing Young Charms." It is a work for players of marked technical proficiency.

ELEGY IN C MINOR. By Ossip Gabrilowitsch, Op. 12, No. 1. "Menuet Mignon," "Valse Intime." By Henry Holdén Huss, Op. 27. "Valse Impromptu." By Constantin Sternberg, Op. 114. (Boston: Oliver Ditson Co.)

A remarkably felicitous set of piano compositions are these, a set which any publishing house might consider it an honor to issue.

Mr. Gabrilowitsch's Elegy is a deeply-felt poem for his instrument, expressed in a sort of post-Tschaikowskyan idiom, developed with sound musicianship and a true poetic understanding. A concert piece in type, it is not too difficult for

gifted amateurs to play, a fact which will aid in its attaining the success which it deserves.

Two lovely pieces are Mr. Huss's, showing him again one of the really worth while piano composers of the day. The Menuet Mignon is a delectable *morceau*, subtle, original, sincere. The tonality is C Major; yet who could with certainty state that this was the case until he had played the piece through to the end? Even in an essay in minuet form Mr. Huss gives us those lovely tints in his harmonic scheme which we have known in his other piano compositions and in his superb songs.

The "Valse Intime," inscribed to Harold Bauer, is a larger work and one of the best in the form we know by any modern composer. Here is a piece for study! Both from the pianist's and the creative musician's standpoint it is an extraordinary composition. Mr. Huss has lavished on it all his skill, and it is musically profound. There is a passage in the *Poco meno mosso* section in which occurs a series of deftly handled suspensions which warm the heart; the return to the original theme is dazzlingly original and the final form in which the theme is stated is thrice admirable. As for the coda in which the theme of the D Major section is introduced nine measures before the end we can only congratulate Mr. Huss heartily and be proud and happy that he is creating piano music of enduring worth in America to-day. There is so much in this "Valse Intime" when one has familiarized himself with it that it is impossible to point out its many virtues in a brief review. We can recommend it to concert pianists who seek serious, worthwhile novelties as a work which will repay study. Incidentally, let it be remarked that both pieces are thoroughly pianistic.

Mr. Sternberg's piece is brilliant, perhaps none too original, but nevertheless interestingly done and marked by his fine technical skill as a composer. It can be made thrillingly effective.

VENICE. By Nicola A. Montani. (Philadelphia: Theodore Presser Co.)

A charming barcarolle in real Italian style is this song by Mr. Montani. Though known principally for his distinguished work in Catholic church music, Mr. Montani is apparently also a secular composer of gifts. His music is written with fine musicianship and shows him a composer of taste and no little melodic fancy. The charming poem, which he has set, is by Arthur Lewis Tubbs, formerly Philadelphia correspondent for MUSICAL AMERICA.

SCHERZO IN G MINOR. By Stanley R. Avery. (Boston: Oliver Ditson Co.)

A good violin piece with piano accompaniment is always welcome, and Mr. Avery's scherzo is one built along conventional lines which earns our approval for the honesty displayed in its structure. The workmanship is careful and the melodic materials are gratifying. It is dedicated to William and Margaret MacPhail, two prominent musicians in Minneapolis, where Mr. Avery resides.

"CHARMING CHLOE." By Edward German. (New York: H. W. Gray Co. London: Novello & Co., Ltd.)

Mr. German is not a prolific song composer, yet it is a fact that he can

write songs, and his "Charming Chloe," to the familiar Burns poem, is one of them. His music has a delicious "tang," his handling of his materials is always masterly. And in this little song he is at his best. The melody is a beautiful one and it is carried out with that fine sense of fitness that characterizes Mr. German's music at all times, even when it is not as individual as in this song. The piano accompaniment is a model in its lack of verbosity, its delicate build and its tasteful expressiveness. The song is issued for high, medium and low voice.

A CLOISTER SCENE. By Alfred T. Mason. (Boston: Oliver Ditson Co.)

For a short piece this is as tuneful a little organ number as can be desired. There is not a measure in it that could even be suspected of being original and the plan of the piece is wholly conventional. But it is set so nicely and has so pretty a flow that it will be much admired by audiences in recital and by congregations in church. It may even become another Andantino in D Flat! For Mr. Mason's sake we hope so.

MARIGOLD. By John Ireland. (London: Winthrop Rogers, Ltd.)

"Impression for Voice and Pianoforte"—so reads the subtitle of this work, an authentic example of what young England is doing in serious musical art to-day. Mr. Ireland is one of the school of young Englishmen who will have nothing to do with the British ballad or with the conventional oratorio and cantata "composed expressly" for this or that festival.

He has taken two Dante Gabriel Rossetti poems—"Youth's Spring Tribute" and "Penumbra"—and Ernest Dowson's free translation into English of Verlaine's "Spleen," and grouping them under one cover has written a set of related songs which he chooses (for reasons probably known to himself) to call "Marigold." It makes little difference to us what he calls it, for titles are of no moment when the music is as important as this of Mr. Ireland's. With the exception of some of Cyril Scott's and Roger Quilter's songs we know nothing in contemporary English song literature that is in this class. Mr. Ireland is a formidable artist, and he shows it in every measure of these three songs.

They are atmospheric; some will call them impracticable, others impossible. But such comments can have nothing to do with the value of Mr. Ireland's production. He has uttered some lovely musical thoughts and his music has strong physiognomy. That is enough. Harmonically there are things in the songs that are "ultra"—they have pleased us immensely—and there is vision in them, the ability to look ahead, to make new paths and damn the reactionist attitude. We like best the first song, and we admire the return of the piano introduction of this song as a postlude to the third song.

When one looks at the songs from the singer's standpoint their range is a problem. The first song goes a bit higher than the others (they are for a medium or low voice), but it is not strictly "high voice"; for it goes from B Flat below the staff to G above it. Singers will be afraid of "Marigold" for that reason, perhaps, but if they will know what is in them they will surely, we hope, be willing to work to acquire the skill to sing them, not for vocal effect, but for musical worth. Mr. Ireland wrote them for the voice, not to please a singer or singers; he wrote them as he did because he had something to say which he thought voice and piano might express better than any other medium. And we are sure that he had something to say! The piano parts are difficult in the real sense.

CANZONETTE. By Willem Willeke. "The Nightingale and I," "Smiling, Frowning," "Wee Wife o' Mine." By Carl Engel. "Rococo Minuet," "Mazurka-Caprice," "Reseda (Mignonette)," "Flirtation," "Carnival." By Hermann Spielter, Op. 89. Hungarian Fantasia "Cinka Panna." By Helen Ware, Op. 4. (New York: Carl Fischer.)

The splendid 'cellist, known from coast to coast through his association with the Kneisel Quartet, has done a charming violin piece in this Canzonette, dedicated to Fritz Kreisler. Mr. Willeke has a distinct talent, and the charm of

this piece is quite above the average. The piano part is full of telling details and the whole piece makes an undeniable appeal. In Mr. Kreisler's hands it could not fail to become a favorite; we hope he will play it next season.

Exquisite workmanship marks everything Mr. Engel does, and these three songs are no exception. All three are delightful compositions, perhaps not as strongly modern as some things of Mr. Engel's, but still not at all conventional. There is a fine line in "The Nightingale and I," and the opening measures, with their running chorale-like melody and their bass made of a series of open fifths are enchanting. The Burns "Wee Wife o' Mine" is also sprightly in melodic conception and the piano part sets it off with a tart touch here and there. All three songs show that their composer is a musician of distinguished ability. They are for a medium voice.

Mr. Spielter's five piano pieces are the work of a well trained musician, to whom the composition of a set of such pieces is child's play. They are well done and pianistic. Thematically they are devoid of originality. We doubt whether they were intended to be so. It is certain that they will be very useful in teaching.

Lovers of Hungarian folk music will revel in Miss Ware's elaborate phantasy "Cinka Panna." The gifted violinist has written a brilliant concert piece, sheer virtuoso music for the violin, full of double-stopping harmonies, left-hand *pizzicato*, etc., a piece calculated to rouse an audience's enthusiasm to a high pitch. The accompaniment is adequate. The work is dedicated to Willy Pogany, the noted Hungarian painter. There is printed in the edition an appreciation by Helen Ware of the famous gypsy violinist Cinka Panna, after whom Miss Ware named her phantasy; it reveals some interesting information unknown to American music students and music lovers.

New Music Received

SONGS

"Three Nature Songs." By Helen Tracy Mac Vean. (Los Angeles: Musicians' Publishing Co.) "Remembrance." By Bernard Hamblen. (New York: J. Fischer & Bro.) "American Patriotic Songs and National Airs." (New York: G. Schirmer.)

For the Piano

"Twelve Little Fantasy Studies." By Alec Rowley, Op. 14. Suite, "The Palace of Cards." By James Lyon, Op. 56. (London: Winthrop Rogers, Ltd.) "Two Little Pieces in Fugue Style." For Two Pianos, or Piano Four Hands. By Pierre Maurice, Op. 19. (Boston: Oliver Ditson Co.)

PART SONGS

For Women's Voices

"Blow Softly, O Winds." By Frank Howard Warner. (Boston: Oliver Ditson Co.) Sacred (Two and Three-Part)

"Sweet Is the Work, O Lord." By Nathaniel Irving Hyatt, Op. 22, No. 2. Prayer from "Boris Godounoff." By Modeste Moussorgsky. (Boston: Oliver Ditson Co.)

For Male Voices

"My Boy." By Bruno Huhn. "Open Thy Heart." By George Blzet. Arranged by Homer B. Hatch. (Boston: Oliver Ditson Co.)

Stockton Hears Mansfeldt Pupils in Well Devised Program

STOCKTON, CAL., July 15.—One of the recent events of musical interest was the concert given by Mrs. Oscar Mansfeldt of San Francisco and a group of her advanced pupils at the Philomathean Club house, under the auspices of the Saturday Afternoon Club. Marie Campbell, pianist; Marion Walter, violinist; Hazel Horst, harpist; Irene McIrwin, Alberto Whale and Mrs. George Uhl, pianists, added charming numbers to the program. A special feature was the appearance of Vera Cavanaugh, a seven-year-old pianist, who played four Heller Etudes. The little musician made her first appearance at the Panama-Pacific Exposition, when she was five years old, when she played a Beethoven Minuet.

Philadelphia to Hear the Zoellners for First Time

An event which will please Philadelphians is the announcement that the Zoellners make their first appearance in that city Feb. 17. They are coming under the auspices of the Philadelphia Chamber Music Society, which Arthur Judson, the efficient manager of the Philadelphia Orchestra, has also taken under his managerial charge.

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THE ROMANCE OF MUSIC

(Recollections and Impressions of a Noted Music Critic)

Written for "Musical America" by
MAURICE HALPERSON

Fiftieth Article: Giuseppe Verdi (IX)

WHEN dreaming and wandering alone through the magically quiet woods and paths of Sant' Agata, where I heard in the sighing of the trees, in the soft fluttering of the flowers, in the mur-



Maurice Halperson

...muring of the brooks and in the ripples of the pond the immortal melodies Verdi's genius has donated to mankind, I made a discovery.

This discovery related to a peculiarity in the melodic structure of these melodies, which, to my knowledge, never before has been remarked, or at least, publicly discussed. It occurred to me that Verdi's most popular and effective melodies had a factor in common, that they begin with the repetition of the same note, generally three times, sometimes oftener, which notes are generally sharply accented. I first noticed this when "Di quella pira" and "La donna è mobile" passed through my mind so imbued with the Verdi spirit in these sacred surroundings. Then other melodies came into my mind until there could be no doubt as to this fact. These peculiar repetitions and accentuations repeating themselves in the maestro's most characteristic numbers are responsible for the energy in melody and rhythm and consequently for the dramatic intensity of the Italian maestro's musical language.

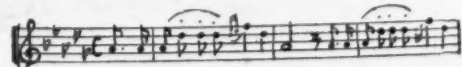
In quoting a few striking instances for my assertion I wish to begin with the aforesaid examples: "La donna è mobile":



and "Di quella pira":



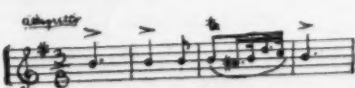
Here are two other quotations from "Rigoletto," viz.: The beginning of the famous Quartet in the last act:



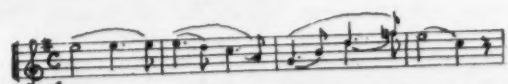
and the Courtiers chorus in the third act:



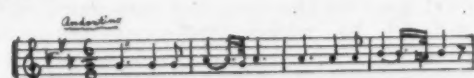
In "Trovatore" we find furthermore Azucena's first aria in the first act, "Stride la vampa":



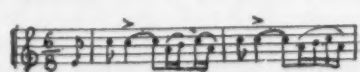
and the Anvil chorus:



Let me quote also from "Traviata" Violetta's touching phrase in her duet with Alfredo's father "Dite alla giovane":



and Violetta's aria in the last act, "Addio del passato":



The following two quotations of Aida are interesting, too, viz.: The ar song "Su, del Nilo al sacro lido":



and Aida's aria in the third act, "O cieli azzuri."



This melodic particularly is to be found in all of Verdi's operas, much oftener in his earlier works than in the mature ones. I wish only to mention in his two latest works the main phrase of the love duet in the first act of "Othello" "Ed io t'amavo" and the refrain in Iago's drinking song, and in "Falstaff" the beginning of the "page song" ("Quand' ero paggio del duca di Norfolk") as examples for my assertion. But this does not represent the whole list, and every music lover can find many other examples in Verdi's works, if he only take the trouble to look for them.

The operatic literature contains, of course, many examples of a melodic structure with the mentioned peculiarity, as, for instance, the Sextet from "Lucia" begins with the accentuated three notes, and it is the same with the second theme of this popular number.

But while other composers make use occasionally of it, it must be considered the foremost characteristic of Verdi's melodic structure.

Verdi, the Innovator

Two interesting letters directed by the maestro to the well-known music critic, Filippo Filippi, give us a good insight into the former's personal character. The first one is dated Rome, February 9, 1859, a few days after the want of success of "Simone Boccanegra," and reads as follows:

"Theater scandals never surprise me and, as I wrote to Ricordi when I was 26 years of age, I have a good knowledge of the monster called 'the public.' Since those days my successes never turned my head and my failures never discouraged me. If I continued the accursed career of a composer the reason is that it was too late, at 26, to choose something more human and because I was not strong enough physically to become a tiller of the soil."

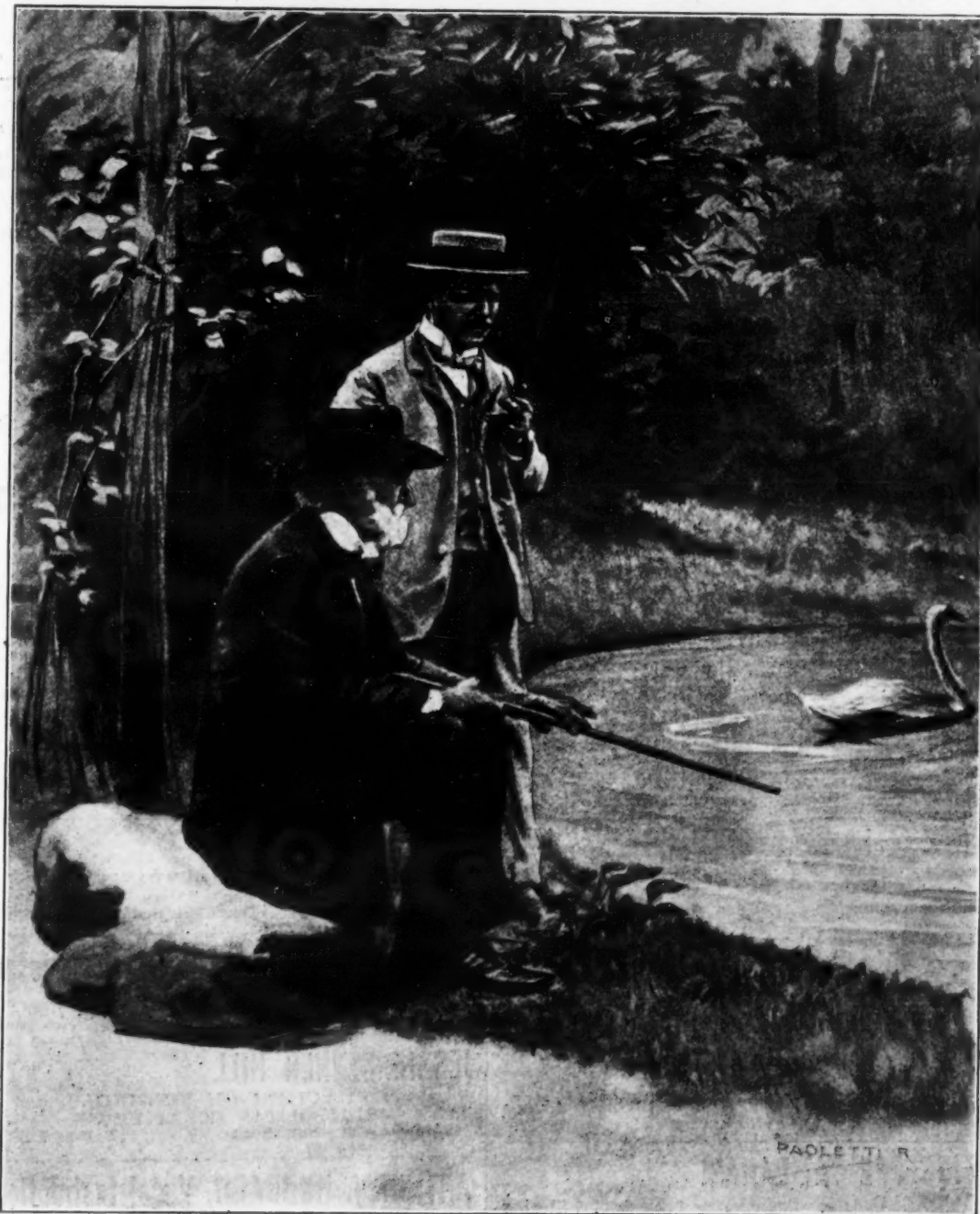
The other letter to Filippi was written on May 4, 1869, regarding a few remarks the authoritative critic had written about the maestro's opera "La forza del destino," given for the first time at St. Petersburg. Filippi had reproached the maestro with a strong reminder of Schubert's "Ave Maria" in an aria of Eleonora, the heroine of the aforesaid opera, and this is what Verdi wrote on the subject:

"How could I have imbibed my inspiration at Schubert's fountain? In my musical ignorance I did not hear this piece for many, many years, and had quite forgotten it. So how could I have imitated it?"

"Do not take it for a bluff if I mentioned my 'musical ignorance.' No, it is the absolute truth. My musical library is exceedingly small so far. I never visit a public library and never go to a publisher in order to examine musical pages. I keep in touch with the better of the new operas, not in the study of them, but by listening to them in the opera houses. I beg you to believe, therefore, that among all the composers of the past and the present I am the least learned one. But mind, I am laying stress upon 'learned' and do not mean to say that I am deficient in musical gifts. And in my youthful days I even made a deep study of the technical side of music. That is the reason my hand is effective enough to arrange the notes conforming to my wishes and to realize the effects my imagination affords me. And if something I write does not conform to the strict rules of composition the reason is that the strict rules do not allow me the freedom I must have. I am not of the opinion that all the rules accepted so far are good ones. On the contrary, the contrapuntal code is sorely in need of a revision."

These words written in 1869 are characteristic of the Verdi who was to come later on, the Verdi of "Aida," "Othello" and "Falstaff." And does not the remark that the rules "sorely need a revision" foretell the achievements of the most modern innovators?

Another letter directed to Giulio Ricordi on Nov. 12, 1871, the year "Aida" was finished, is highly significant of the maestro's character. "Here I am at Turin," Verdi writes, "and if I had a piano and a metronome at my disposal I



Giuseppe Verdi on the Grounds of His Villa, Sant' Agata (from a Drawing by R. Paoletti)

would send you the third act of 'Aida' this very evening. I am tired of having my arms full of Mss. I introduced in this act a four-part chorus in the style of Palestrina which could have procured me high praise from the pedants and, maybe, even a post of professor of counterpoint at some conservatory—whatever Faccio (the famous conductor) may think about me in this direction. But, after all, I have scruples about the advisability of introducing Palestrina into the harmonies of the Old Egyptians. "So it seems to be settled—I never will be a savant, but always merely a smatterer (guastamestieri)."

"La Dame aux Camélias" and "La Traviata"

Full of interest are the letters received by Verdi, relating to his opera "La Traviata," which was taken, as generally known, from Dumas père's "La dame aux Camélias." The relations between Dumas and the heroine of his famous work are described in the letters to Verdi as follows:

Marguerite Gautier, as Dumas calls her in his romance, was known to gallant Paris as Marie du Plessis, but her real name was Alfonsine Plessis. She was born in Paris in 1824 and died of consumption when only 23 years of age.

She was buried in the cemetery of Montmartre, where her grave was visited by many strangers until the beginning of the world war.

The elder Dumas met Marie for the first time at the theater in the company of a Russian Count. She made a deep impression upon the sensitive heart of the celebrated romancier. After having been introduced to her Dumas saw her in the home of a woman friend. Once the poor consumptive was seized by such a violent fit of coughing that she had to retire. A tender relation ensued which Dumas brought to an abrupt end later on, because his purse—as he put it—did not suffice to insure her future.

The news of the sudden death of the woman reached Dumas, who never could forget her, in Spain on a pleasure trip. He rushed back to Paris and wrote there his celebrated romance in three weeks. The detail of the camelia as the favorite flower of the poor girl was Dumas's invention, so the many portraits existing, showing Marie with a rich adornment of camelias, are "fake" pictures. The famous *grande cocotte* was, although the daughter of a very modest family, a woman of great refinement and unflinching tact, which is explained by the friends of

her youth as being the result of an admixture of very aristocratic blood. Marie left not only rich furniture but a very cleverly arranged library too. Eugene Sue, the author of the "Wandering Jew," of the "Secrets of Paris" and other sensational romances, was in possession of a valuable prayer book that he had bought at the auction of Marie du Plessis's effects.

Dumas's book interested Verdi to a high degree. He read it twice in succession, as he related, the first time in great haste, the second with the greatest care, and he liked it so much that he made up his mind to make *pauvre Marguerite* the heroine of an opera. It was an immense break with the Italian opera tradition, which never, so far, had considered modern life on its stage, but the human side of the story had completely overruled these scruples. Verdi's daring confused the public at the first performance of the opera at Venice so that the opera fell flat, but only to be recognized soon to its full value. I, for one, consider "La Traviata," notwithstanding its many melodic trivialities, one of Verdi's most interesting and touching operas. When I re-read Dumas's romance after having heard "Traviata" many times, I could not help thinking constantly of

[Continued on page 32]

THE ROMANCE OF MUSIC

[Continued from page 31]

Verdi's gorgeous musical setting. This impression grew so strong that I finally threw Dumas aside and reached for "La Traviata."

The Master of Sant' Agata

A proof for the contention of Verdi's friends that the maestro was by no means a hater of mankind, but that only his disinclination to be made the object of expansive demonstrations and idolatry often made him appear unkind and brusque, is given by a note of Giovanni Tebaldini, then director of the musical conservatory of Parma. Tebaldini wrote Verdi a note telling him that he was waiting outside the walls of Sant' Agata at the head of a company that included all the pupils of the conservatory and that he would like to shake hands with him if the maestro consented to appear. Verdi was so touched by this proof of attachment and tact that he invited the whole company—over 300 persons—to Sant' Agata. The celebrated man showed the prospective apostles of Sancta Cecilia personally the whole estate and entertained them in the most friendly and liberal way. When the young men thanked the maestro with overflowing sentiment for the happy day, never to be

forgotten, Verdi answered: "I have to thank you, as you represent so much lively and promising youthfulness, so many hopes and ambitions, that you brought pleasure and satisfaction into the refuge of an old man who has finished his life work."

NEW ALBANY HEARS OPERA

Summer Company Gives Strauss' "Gay Life"—Red Cross Concerts Held

NEW ALBANY, IND., July 17.—Two excellent performances of Johann Strauss' comic opera "The Bat," under a new title, "Gay Life," were given at Glenwood Park Auditorium last week by the New Albany Summer Opera Company, under the direction of John B. Hoffman, formerly of the Leipzig Opera House.

The production enlisted the services of fifteen principals, including the following well-known vocalists: Mrs. Raymond Peterson, Agatha Schaefer and Mabel Terstegge; B. R. Hewitt, L. F. Blaker and Robert Stein. In addition a chorus of twenty-five voices and a small orchestra assisted. The opera was given with complete scenic and costume accessories.

It was well received, although the audiences were not large.

Creator's Band gave an afternoon and an evening concert at Glenwood Park last Sunday before good audiences, despite threatening weather.

The band is in excellent shape this season and plays with its customary charm under its temperamental leader. The soloist was Ethel Harrington, lyric soprano, whose singing greatly pleased her hearers. The concerts were given under the auspices of the Carleton Club for the benefit of the Red Cross.

The Red Cross was also the beneficiary at another band concert, given the week previous by three combined local bands of 150 players, under the direction of Henry Dryer. The bands represented were the Indiana Reformatory Band, Dryer's Concert Band and the Knights of Pythias Band.

This concert was also given at Glenwood Park, and was heard with great pleasure by an immense audience. The affair was arranged by the Chambers of Commerce of New Albany and Jeffersonville.

HARVEY PEAKE.

Bernard Sinsheimer Spending Summer at Center Lovell, Me.

Bernard Sinsheimer, the New York violinist and leader of the Sinsheimer String Quartet, left New York on Wednesday, July 18, for Center Lovell, Me., where he will spend his vacation. While there he will prepare his programs for his concerts for next season, when he will present several new works which he has taken with him for careful examination.

TUSCALOOSA HOLDS ITS FIRST COMMUNITY SING

Students of University Summer School Lead Singing under Direction of Robert Lawrence

TUSCALOOSA, ALA., July 16.—The first community "sing" held in Tuscaloosa took place at the University on Friday evening and was a distinct success. The backbone of the chorus was formed by the students of the University Summer School, aided by singers from Tuscaloosa. The chorus numbered 300 and was conducted by Robert Lawrence of Birmingham, who has been giving lessons in voice culture during the Summer School and who will have charge of the music department to be inaugurated by the University of Alabama with the incoming session.

The sing was held on the University campus, a mound composed of the debris from an old building destroyed by Federal soldiers during the Civil War furnishing an admirable stage. This was occupied by the Summer School Chorus, the leader and the accompanist, Mrs. S. J. Leach, and the Tuscaloosa Band, which gave several numbers during the evening. The mass of the people collected immediately in front of the mound. There were probably 1500 or 2000 people gathered about and the singing was exceptionally spirited. Only familiar songs, hymns and patriotic numbers were sung, and the crowds, led by the big chorus, responded with a will. Mr. Lawrence is a director of considerable magnetism and had little difficulty in securing good shading.

The only solo was sung by Sterling Harris, who sang "Rose of My Heart" in a fine, clear, ringing tenor. Arrangements are being made to have succeeding community sings.

T. G.

GIVE GAUL CANTATA

Pelham Heights, Ala., Hears Presentation of "Holy City"

PELHAM HEIGHTS, ALA., July 16.—One of the most interesting features of the Baptist Encampment now in progress at Pelham Heights was the "music night" on the evening of July 6. The principal feature of the evening was the presentation of Gaul's cantata, "The Holy City," which was given by an excellent chorus under the leadership of Tom Garner of Tuscaloosa. Byrd Haley of Birmingham, a young tenor with a good voice and much musical ability, sang the tenor solos admirably, and Mrs. J. G. Dobbins of Hurtsboro, a particularly fine contralto, sang "Eye Hath Not Seen" with richness and expression. Mrs. Harry N. Eddins of Tuscaloosa sang the leading parts, and her brilliant, vibrant soprano was heard to special advantage in "These Are They." The accompaniments were played by Jeanette Chapman of Jackson, an exceptionally gifted pianist and a sympathetic accompanist.

As a prelude to the cantata Linda Belle Heacock of Birmingham sang a couple of songs in a charming lyric soprano, and Ola Davis of Tuscaloosa sang Howell's "By the Waters of Babylon" in good style. Adelyne Hood of Tuscaloosa gave a violin solo and the orchestra of the First Baptist Choir of Birmingham gave several pleasing numbers. The Second Regiment of Alabama State Troops was camped in the valley below the Heights and came up in numbers, making an unusually appreciative audience. The soldiers aided in the patriotic songs and gave some special numbers before the cantata.

T. G.

Concert for French Orphans in Louisville a Success

LOUISVILLE, KY., July 17.—With many gay decorations, beautiful flags and banners of various nations, pretty girls in French costumes and booths representing well-known resorts in Paris, the street ball and concert given by the Alliance Française at the Seelbach Hotel for the benefit of the fund for French orphans was a gratifying success. The first part of the evening was devoted to a concert in which some of Louisville's best known musicians participated. These were Mrs. Carl Wilson and Mary Marks, sopranos; Edna Jones, contralto; William Vick, tenor; Clarence Wolff, baritone; Charles Letzler, violin; Alfred Calzin, Patrick O'Sullivan and Mrs. Sydney Myers, pianists; Earl Hedden, cello; the Mauna Kea Hawaiian Quintet and the First Kentucky Regimental Band. An immense audience was present and about \$700 was turned into the French orphan fund.

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HARRIOT BARROWS TO RESUME CLASSES IN THE AUTUMN



Harriot Eudora Barrows, Boston Soprano and Teacher

BOSTON, MASS., July 12.—Harriot Eudora Barrows, soprano and singing teacher of this city and Providence, R. I., has just concluded one of the busiest seasons in teaching she has ever had. Contrary to the custom she has maintained for the past three summers, of joining the faculty forces in the Commonwealth School of Music at Boothbay Harbor, Me., Miss Barrows has withdrawn from all work this summer and will spend her leisure weeks in rest and recreation.

At present Miss Barrows is visiting friends in Worcester, Mass., and will later on go to a nearby summer resort for the remainder of her vacation period. W. H. L.

Variation on an Ancient Theme

This happened back in 1925. A prominent critic had fought in France and had left all of his limbs in that triumphant country. He was seated on the sidewalk in New York near a concert auditorium with his sign, "Please Help a Hero of the War," suspended from his neck. Persons he had once known well passed him by without a sign of recognition. The auditorium began discharging its crowd. A well dressed gentleman drew near the beggar, stopped, looked intently at the former critic. Then he pulled a roll of bills from his pocket and dropped it into the tin cup.

"Thank you, thank you, kind sir!" cried the beggar. "You are the only one to help me. The others—bitterly—'pass me by.'" The kind gentleman nodded and started to go.

"Tell me, sir, how it is that you, a perfect stranger, help me so much, while

all of these others, artists of whom I have written many a page in my day, pass me by without a word?"

"Surely. You see, I am an artist. I remember you well. You are the only critic I have ever seen in my life trimmed just to my taste."

DIVERSION FOR OUR SOLDIERS

Men Encamped About San Antonio Given Plenty of Good Music

SAN ANTONIO, TEX., July 21.—The matter of entertaining and making agreeable the stay of the soldiers in encampments about San Antonio is being taken up by the musicians and they are contributing their "bit" for increasing the effectiveness of the military by stirring the martial spirit through concerts and entertainments. As one of the largest cantonments in the United States is located here and will have something like 40,000 soldiers before the summer is over and, further, as one of the large training schools for officers is located just a few miles out of the city at Leon Springs, and what is probably the largest aviation camp in the world (Camp Kelly) is being organized just south of the city, there will probably be more than 60,000 soldiers in and around San Antonio before the first of September.

The first downtown club for soldiers in the United States has just been opened in San Antonio through the courtesy of Mrs. G. Bedell Moore, who donated for the use of the soldiers an entire floor of one of the largest buildings in the city, and it has been equipped through the efforts of the Rotary Club and their friends. In the various concert halls, in the churches and in every other place available for musical entertainments, there are from two or three to a dozen musical programs being presented for the entertainment of the soldiers and several concerts have been given for the benefit of Red Cross work. The various churches in the city are taking their turn in giving open-air services and concerts in one of the large parks. The specially arranged musical programs are given by a large chorus, under H. W. B. Barnes, and are proving very popular. C. D. M.

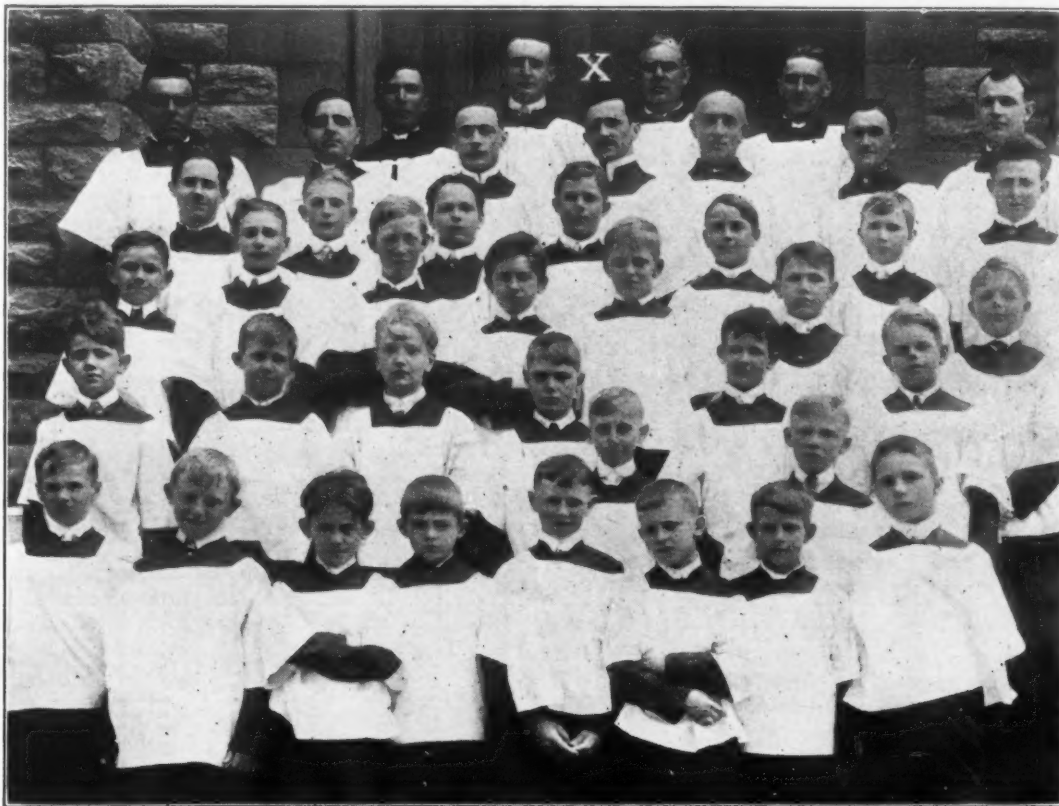
San Antonio Musical Club Giving Concerts for Soldiers

SAN ANTONIO, TEX., July 17.—A committee from the San Antonio Musical Club has been arranging a series of concerts for the soldiers and student officers at Fort Sam Houston. The concerts, which are attended by thousands of soldiers, are given each Friday evening and include instrumental and vocal numbers, dances and tableaux of the Allied armies.

Contralto and Tenor Married

Vivian B. Sherwood, contralto, and Robert McQuilland, tenor, both members of the choir of the Church of the Beloved Disciple, New York, were married in that church at eleven o'clock on Saturday morning, July 21. The rector, the Rev. Dr. Barber, officiated. The bride was given in marriage by Neyron Chandler. The baritone of the church, Edward Connolly, sang "O Promise Me" and the organist, George R. Bangs, played Mendelssohn's Wedding March and the "Bridal Chorus" from "Lohengrin."

Cincinnati Catholic Choirs Give Concert for St. Gregory Society



Choir of St. Lawrence's Church, Price Hill, Cincinnati, Which Took Part in Concert Given in Connection with the Convention of the Society of St. Gregory; the Director, J. Alfred Schehl, Is Indicated by the Cross

CINCINNATI, O., July 20.—Memorable in the record of sacred concerts in this city was the program in which the foremost Catholic choirs of Cincinnati joined recently as a culmination to the convention of the Society of St. Gregory, an association of Catholic choirmasters and organists, which was held in Cincinnati,

as told in MUSICAL AMERICA last week.

The Choir of St. Lawrence Church, pictured above, and the choirs of the Sacred Heart Church and of the Church of St. Frances de Sales joined in a comprehensive program that emphasized some of the best types of modern and classical sacred music.

SPRINGFIELD TO WELCOME ORGANISTS

National Organization To Hold Its Fifth Convention July 30-August 3

SPRINGFIELD, MASS., July 23.—Beginning July 30 and continuing to Aug. 3, the tenth annual convention of the National Association of Organists will be held in the Municipal Auditorium in this city. Some time during the convention memorial services will be held for Harry G. Chapin, who was one of the three honorary members of the association and the man whose untiring work secured for Springfield the fine organ in the Auditorium. Mr. Chapin was killed in an automobile accident on May 30 of this year.

All lectures and recitals during the convention will be free to the public.

The convention opens on Monday evening, July 30, with addresses of welcome

by Mayor Stacy and Charles Winslow and a response by Prof. Hamilton C. MacDougal of Wellesley College. Rev. William J. Finn and Frank S. Adams of Boston will give addresses. In the evening, at 8.30, an organ recital will be played by S. Wesley Sears, organist of St. Clement's Church in Philadelphia, after which there will be a reception.

The program for Wednesday will open with a round table talk by Reginald L. McAll. Rollo F. Maitland will discuss "Music of the Photoplay Theater." Alfred Brinkler will be recitalist that afternoon. In the evening the recital will be played by T. Tertius Noble, organist of St. Thomas' Church, New York. On Thursday morning Frederick Schlieder, organist of the Fifth Avenue Collegiate Church in New York, will speak on "Harmony and Improvisation." In the afternoon this lecture will be continued with practical illustrations on the organ. Pietra Yon of St. Xavier Church, New York, will give the evening recital.

S. E. Gruenstein, editor of the *Music News* of Chicago, will speak on "The New Era and the Organist" Friday morning. There will be a recital in the afternoon and a banquet in one of the Springfield hotels in the evening.

T. H. P.

ONLY NEGRO CAN DEVELOP FOLK-SONG OF HIS RACE

Natalie Curtis Sees Prophetic Promise in Works of Nathaniel Dett of Hampton—Introduction of Art Into the Primitive Airs Will Create New Note in American Music, Says the Writer

[From Current Opinion]

HERALDS of a genuine and wholesome individuality in the music of America, an individuality whose roots strike deep into American life—it is thus that Miss Natalie Curtis characterizes certain composers of the Negro race, men like Nathaniel Dett, Henry T. Burleigh, Rosamond Johnson, Carl Dittus and William Marion Cook. In an essay published in the N. Y. *Evening Post*, Miss Curtis, who is an authority on the folk-music of the Indian as well as the Negro, directs our attention to the recent compositions of Nathaniel Dett, musical director of the Hampton Institute. "These little works," she writes, "are the more important for their promise and their indication of the growing movement among colored musicians to express

themselves in racial terms and to translate into art-form the beautiful and characteristic folk-song of the American Negro, which is peculiarly their own heritage. Such a movement is full of prophecy for the music of this country, and to-day we can but glimpse its value."

The introduction into "art" of the folk-song of the Negro, Miss Curtis thinks, charged as it is with emotional power and pathos, with sunny and child-like gaiety, with marked rhythmic and melodic characteristics, will create a new and poignant note in legitimate American music. She goes on:

"Our colored artists will soon realize that this new wine need not be poured into old bottles and that Negro music in 'developing' should re-create itself in art-forms of its own; in other words, it

should be free. In the middle of the last century Liszt had already set a supreme example in the art-use of folk-music. When his Hungarian Rhapsodies were attacked for their lack of conformity to accepted rules, their 'barbaric intervals,' their use of an Asiatic scale, Liszt replied: 'If we would preserve the so-called Hungarian music in its integrity we must leave to it its own atmosphere. . . . In music as in architecture there may be styles which, so to speak, are born afar from the royal road trod by Art. . . . In mixing with the contemporaneous products of European music it [the Hungarian music] would annul its very being. The art of the Gypsies may claim a place or a name in the future on one condition: that it remain intact as a cippus, as a single triumphal column.'

"Nor did Moussorgsky, that greatest of Russian composers, modify the character of Russian folk-song in his artistic use of it. Straight from the soil, strikingly individual in rhythm and tonality—Greek Byzantine, Slavonic—sound those melodies which seem in their emotional appeal to sing the whole genius of the Russian people."

A folk-song, expressing as it does the heart of a race, is almost a holy thing, declares Miss Curtis. To touch the people's lyre, to refrain from artificializing or cheapening the people's song, requires

not only a rare order of musical genius, but a warm humanism as well. Moussorgsky, Grieg and Percy Grainger, she continues, are men whose hearts have beat to the music of their race, men of keen and broad sympathy—humanists in art—and naturalists.

"Only a Negro boy can truly 'develop' Negro folk-music. And if artistic inspiration be needed by the colored composer in a task in which there should really be no precedent, he has but to look to these four great men of so widely differing nationality—the Hungarian, the Russian, the Scandinavian, and the young British-Australian—to know that if he would worthily sing his racial song he must make himself the spokesman of the racial soul. The nearer the colored composer strikes to the heart of his people, the truer will be his touch and the greater the art-result. Out of the South and the West must come much of the artistic individuality of America. For the day may arrive when some talented man or woman of Indian blood in whose veins throbs the wild life of our vast deserts, plains and forests, may pour into our art-life his unique contribution. The Indian composer is still on the far horizon, but the Negro is marching ever nearer—and such words as these little choruses of Dett are like bird-songs telling of a dawn."

MUSICAL AMERICA'S OPEN FORUM

Communications not accompanied by the full name and address of the senders cannot be published in this department. It is not essential that the authors' names be printed. They are required only as an indication of good faith. While free expression of opinion is welcomed, it must be understood that the editor is not responsible for the views of the contributors to this department.—Ed., MUSICAL AMERICA.

As to the Artistic Value of Community Music

To the Editor of MUSICAL AMERICA:

In a recent interview with a distinguished musician, published in MUSICAL AMERICA, the world-wide movement for community singing was touched upon somewhat at length. Many of the statements expressed, I feel sure, come from a lack of knowledge of the subject.

This knowledge can only come through the actual participation in the priceless experience of touching the heart of the people, through music, by making music with them.

The ability to find the "lost chord," which will express true harmony, will reveal what humanity is longing for—universal democracy.

The voice of humanity is heard in this hour crying out for that which alone attunes it to the dominant chord of all harmony—Spirit.

This musician states that "art is aristocratic." One of Webster's definitions of aristocracy is "a privileged class; popularly those regarded as superior to the rest of the community."

Is it possible that this great artist intends to convey the impression that art is the possession of the privileged few, whose peculiar environment has allowed them to devote uninterrupted years of study to its development? Is our starving brother who is "hungering and thirsting," consciously or unconsciously, for the joy of expression, and whose daily life is often a routine of endless practical detail, to be entirely ignored? Within him also lies the dominant chord.

The precious heritage of every child of God is the power of expression, through his divine self-hood, of limitless forms of beauty and harmony which emanate from the one inexhaustible creative source. There is no exclusive "aristocracy" in this illimitable consciousness of all-inclusive harmony. It belongs to all men and community singing is helping them to find this out.

We, who may have gone a little further than our brothers in this understanding, must lovingly and patiently often tarry along the way, to watch and guide their budding inspirations and timid, faltering footsteps. They need encouragement and to feel the joy of working out difficulties together. Of what use is individual technical or inspirational equipment, except it be used in loving service which unfolds true brotherhood—the real community spirit—which comes from an understanding that "what blesses one blesses all," and that we are all children of the one Creator—endowed with dominion which we will eventually redeem. It is not only a joy, but a duty to share freely with our brother any spiritual awakening and experience which may have come to us.

Just here it occurs to me to illustrate concretely the real object of community singing, which reaches far beyond the mere coming together for the purpose of singing songs.

At a recent concert in this city, whose object was to make it possible for the people to hear good music, I happened to sit by the side of a young man who began to sing softly with me, when a silent audience of perhaps three thousand persons listened to the one voice of a soloist singing "The Battle Hymn of the Republic." The friends with me gradually joined in as well as a few people near by, and I believe we were all unconscious of singing, but were simply voicing the unexpressed desire of everyone in that vast audience. I cannot express the feeling which came over me when I saw the glorious opportunity that was lost by not allowing those three thousand to sing in unity. I discovered, upon speaking with my brother singer, that he was a stranger from a far Western city, who had just arrived in New York and whose profession kept him busily engaged during the day. When I told him of the community chorus, of its aims and of what it offered musically he showed instant interest and the desire to avail

himself of the opportunity of spending one evening and afternoon a week not only singing the songs with which he was familiar, but learning the interesting new music which is coming forth in this hour of mental development. I have since heard that he has enrolled as a member of the New York Community Chorus. This was an added proof of the limitless opportunities which a community chorus offers when founded upon an intelligent and unselfed desire to uplift humanity. It is teaching the trained musician to get away from self and to find undreamed-of joy in patiently helping those to untangle the difficulties which present themselves to such as have been deprived of musical training. I am much interested in a choral society of two hundred and fifty singers. If one could hear this chorus sing the purity of tone which comes from purity of purpose would convince the people that the "lost chord" has been found. I quite agree with the musician to whose article I am referring as to the kind of music which is sung by the average community chorus. I have spoken frankly and fearlessly on this subject ever since I first became interested in community singing.

Recently in a large neighboring city, where I was invited to speak on this movement at a gathering of the various community committees in that city, I protested against much of the music that is being sung, and especially the words of some of our old songs—"Dixie," for instance. Imagine a vast gathering of people, drawn from all classes, coming together at this vital moment in the world's history, celebrating our national patriotism in song by such words as:

"Dar's buckwheat cakes an Ingen batter, Makes you fat, or a little fatter."

Is it to be wondered that the large foreign-born element that we have in this country are not always reverential in their attitude, when such words are taught them as a national expression? Here let me say that it is not the people who are satisfied with "cheap sentimentality and emotionalism." It is too often those who have the concerts in charge who will not teach new things to the people—who are not themselves content to do away with a certain popularity which accrues to their benefit when the old "ballads" are sung. The people want good simple songs—new songs—and they are longing to be taught them. I watched carefully an audience of sailors, of every nationality, at a concert given for them recently. They were polite and applauded discreetly certain sentimental and "sea-faring" songs which were supposed to meet their needs. But when two Russian singers appeared, one singing an exquisite cradle song of the highest musical value, the sailors were instantly alert and reverential and broke forth in a wave of genuine enthusiasm, which forced the singer to repeat the song. The same experience was repeated with the other Russian songs. Their innate musical sense quickly responded to the best. The musician whose interview compels this letter makes a great mistake when he states that all a community chorus gets out of the "Hallelujah Chorus" is not the finer features, but the coarser, more obviously arresting ones. As this article further states, "he stands firmly entrenched in the force of his beliefs." So do others; therefore, there is a great diversity of opinion. The subject is of such far-reaching import that it can only be touched upon briefly. Mental progress will expunge from music all that is not worthy to be carried into the twentieth century. "Let there be light" is a divine demand. I believe that community singing is revealing this Light and it behooves us to keep awake and be sure that we are reflecting its radiance.

Faithfully yours,
KITTY CHEATHAM.

274 Madison Avenue, New York,
July 20, 1917.

The Peril of Art in a Period of "Gum-Chewing Social Uplift"

To the Editor of MUSICAL AMERICA:

Anent Albert Spalding's interview and his attitude toward the art of music and the Community Music movement, which appeared in a recent issue of your valued paper, I should like to call your attention to another artist whose ideals are similar to those expressed by Mr. Spalding. This man's work for "Humanity" has already been tested and his ideals have crystallized themselves in a music

school of the finest type. I refer to David Mannes, and I am sure that Mr. Mannes will have no objection to this use of his name. So much space has been given lately to Community Singing that real art, which is ever modest, has often failed to be observed in these gum-chewing, social uplift days.

But those of us who believe that "art is divine" believe also that the best always appeals to the soul of every man, woman and child, and that it is worth our best efforts, intellectually, combined with our highest aspirations to bring the best music to the community, whatever its form of expression. This has ever been Mr. Mannes's attitude in his work among and for the masses, and both Mr. and Mrs. Mannes in their joint recitals in the concert field during the past ten years have shown their faith in the "hoi polloi" by always giving the best in musical literature for the enjoyment of their large audiences.

Popular movements come and go, but art lives, and never lacks for true representatives. The success that David and Clara Mannes have achieved indicates pretty clearly that the best is none too good for average people. For they have been equally successful when playing "wage earners'" concerts and when appearing before the most exclusive audiences.

With best wishes for the continued success of your valued paper,

Very truly,

CONSTANT READER.

New York, July 21, 1917.

Gala Opera for Visiting Commissions

To the Editor of MUSICAL AMERICA:

So H. R. Humphries thinks I hit wide of the mark in my article of the issue of July 14, in which I criticize the failure of New York, as representing the U. S. A., to receive a foreign commission with a gala performance at the Metropolitan Opera, corresponding to the operatic reception tendered General Pershing and his staff at the Paris Grand Opéra. Elucidating, Mr. Humphries declares that, as we had here a case of Americans giving a reception to foreigners, a performance of Italian opera, possibly sung by Italians, would have been the most un-American demonstration conceivable.

Undoubtedly Mr. Humphries's contention that the proper thing to have done would have been to invite the co-operation of the American singing societies has its justification. Admitted also that it would have given our American musical world an opportunity to present our best patriotic music, as well as some American compositions sung by all-American societies.

But really, can or should it be the object of a reception given a foreign commission to make a propaganda for national products and accomplishments, to wit, American music?

And won't Mr. Humphries be good enough to remember that since time immemorial it has ever been in conformance with international etiquette to show foreign visitors, wherever it has been feasible to do so, the courtesy of greeting them with the attainments of their own country.

Therefore, a performance of an Italian opera, sung by Italian artists in honor of the arriving Italian commission, might not, after all, have proved such an inexcusable faux pas as Mr. Humphries seems to think. O. P. JACOB.

New York, July 23, 1917.

Music for "The Boys"

To the Editor of MUSICAL AMERICA:

If any musicians at large labor under the impression that they may sing or play "any old thing" (to use the vernacular) and "get away with it," before the present-day American soldier, let these individuals "perish the thought."

Only recently two virile specimens of six feet of American manhood stood by the portals of the Army Y. M. C. A., saluted and said, "Glad to see you're coming to give us some music—but for the love of Providence no 'Mother Macchree' stuff." After assuring them that this much abused and grand old lady was not to be included among the numbers, one of the boys remarked:

"Some vocalists come out here with the avowed intention of inflicting us with 'A Spot in Dear Old Ireland' or some equally banal 'trash,' belted with an unplaced strident voice; and every 'ivory tickler' thinks he sets before us a tooth-

some dish in one form of Dvorak's 'Humoresque' or 'Fifth Nocturne.' Far be it from such—we are really not all subnormal in intelligence." This is but one expression of sentiment, and there are countless others.

After a day's work (what a strenuous one! as nary a musician ever dreamed of!) the men are in no mood for music of a devitalizing class. Did you ever play Debussy for them? Try it, and see the effect. Said a husky, "I conjured up more colorful scenes in two pages of that last number than in any music I have heard in a year." They liked the MacDowell "Sea Pieces," the Grainger works, the modern Russian, Grieg, Mendelssohn.

As to vocal music, there was great enthusiasm for the modern American works, and some six hundred "rookies" voiced appreciation for works by Spross, Mrs. Beach and McFayden.

Don't forget the lighter French works. Everyone with a prospect of seeing foreign service is studying French ("allonging and marchonging" à la Charles Dickens), and to watch these men straining to hear the diction is a delight.

This is not a plea for the ideal artist. In fact, it is directed to those in the embryo, and should you possess a fair voice, good diction and personality, or sound instrumental technique, do your bit for "the boys."

N. B.—Male ukulele "artists" or banjo players needed at frequent intervals for "rough-house parties."

GERVILLE SIMON.

San Francisco, Cal., July 13, 1917.

Memorization, Musically!

To the Editor of MUSICAL AMERICA:

I have read with unbounded interest the article by Mr. Percy Chase Miller of Philadelphia appertaining to the memorizing of music, published in the June 30 issue of your distinguished publication.

That many performers, vocal and instrumental, follow the practice of presenting their programs from memory from a standpoint of mere display, is not to be disputed.

There will always be those who "play to the grandstand."

But the idea that the time and energy required to memorize worth-while music is recklessly wasted is absolutely preposterous, and need not be further discussed.

Of course, no great artist of sound mind and principles is "above" performing in public with the use of his or her notes in cases of necessity, particularly in conjunction with other performers, such as an orchestra, and we do not see that it takes any "contempt for conventions and traditions to do so."

The time will never come—for it has long since passed—"when the public may expect an organ recital to be given without notes."

But the time will come when the public will not care whether an organ recital is given with or without notes, or at all.

A critic once wrote that there was a time when he would walk miles to hear an organ recital, but that if one were now given next door, he would go out and get vaccinated.

This is an exaggeration, and probably a solar plexus to the organist, but it does definitely show the trend of the times. And it is the organists themselves who are almost wholly responsible for this condition, for they have bestowed their wares "three times a day and at bedtime," without remuneration, as if they were good for what ailed one!

Why shouldn't an organist play from memory?

Joseph Bonnet, the French organist, recently demonstrated many times its feasibility, and David Wood, one of the greatest organists who ever sat upon an organ bench, always played from memory, of necessity.

Why, then, cannot others, in possession of all their faculties, do likewise?

The pianist has just as many notes to perform simultaneously as the organist, and technique often infinitely more difficult.

The only plausible reason we can detect is that in nearly all cases the organist is extremely less conspicuous than the vocalist or other instrumentalists, and in many instances, entirely hidden from his hearers, so that it really makes little difference, and in the latter instances, not any difference, since the audience or congregation would not know whether the organist was playing from memory or otherwise!

It is safe to write that just as many technical errors, and errors in interpretation, or rather the lack of it, occur when the use of notes is resorted to by the performer as when the notes are not

[Continued on page 35]

MUSICAL AMERICA'S OPEN FORUM

[Continued from page 34]

used, particularly upon the part of organists.

There is no greater detractor, both from the standpoint of the artist and the standpoint of pleasure derived by the listener, than the constant reference to the notes when used by the solo performer.

Consider only the distressing awkwardness of the violinist in turning his pages.

And we feel absolutely certain there is no greater aid to interpretation than that familiarity with a given composition that comes through memorization.

Mr. Miller also takes occasion to refer to the supposed memorization of the program of the Philadelphia Orchestra by its conductor, Leopold Stokowski.

Mr. Miller might well have reserved his reference to the cheese in the moon, for there is as much difference between the actual memorization by a vocalist or an instrumentalist and the supposed memorization by an orchestral conductor as there is between the cheese in the moon and the brands handed out around these parts.

Mr. Stokowski is an attractive, and apparently brilliant, conductor, but we challenge his ability to actually memorize even any of the programs performed by the Philadelphia Orchestra.

What is memorization?

It is our conviction that it is that memorization of the vocalist or instrumentalist that enables him to place upon paper every note of the composition memorized, without the aid of the composition itself.

Is Mr. Stokowski, or any other orchestral conductor, able to place upon paper, from memory, every note of the compositions he supposedly conducts from memory? We doubt it.

Generally speaking, we believe it is the constant suggestion of the parts with which Mr. Stokowski is more or less familiar that enables him to lead the Philadelphia Orchestra through its programs.

And it has frequently been charged, authoritatively, that Mr. Stokowski frequently forgets, and the moment he forgets, he ceases to be the conductor.

Incidentally, the risk of an orchestral conductor attempting to conduct from memory is too great, and completely dispels the justice of its practice.

The great orchestral conductors do not attempt such things.

So that there is a wide difference in memorization, musically.

Actual and justified in some instances, and merely supposed in others.

Yours truly,

A. SCHARPE WALTERS.
Philadelphia, July 7, 1917.

A "Buttercup" of the Eighties

To the Editor of MUSICAL AMERICA:

I have had occasion in connection with a book that I have been writing to mention some of the child wonders and I

find myself unable to recall the name of a young girl that appeared during the "Pinafore" craze in the early eighties. She sang *Buttercup* to tenor Haydn's *Ralph Rackstraw*—so I am writing to you as the most likely person to remember her name. If I remember right, she first appeared in Boston and finally was arrested by the police in New York on account of her age. She had a remarkably strong voice for a girl, but I never heard of her after she grew up.

Can any of your readers recollect or find her name for me? If so, I shall be very much favored.

ALEX. S. THOMPSON.
Athens, Ohio, July 15, 1917.

A Bostonian Asks a Question

To the Editor of MUSICAL AMERICA:

Can Major Higginson or whoever is responsible for the conduct of the Boston Symphony Orchestra tell me why the orchestra did not rise when they played the "Star-Spangled Banner" at the "pop" concerts given here very recently?

It strikes me that the foreigners in the orchestra, who are enjoying the protection and privileges this country affords them, could display that small amount of courtesy to us. As for the Americans (if there are any in there), well might we feel ashamed of their lack of loyalty and patriotism.

CONSTANT READER.
Boston, July 17, 1917.

Private Teachers and Civic Music

To the Editor of MUSICAL AMERICA:

In a recent University *News Bulletin* dedicated to the Fine Arts School, I took the liberty of using one of your fine editorials on "Private Teachers and Civic Music." Thank you for saying so well what I thoroughly believe.

Out here in Kansas we are far along toward a practical co-operation between the public schools and the private teachers. The School of Fine Arts is using all its influence in this matter, and hopes to be able to work out a plan which will be to the mutual advantage of public school, private teacher and student.

Yours cordially,
H. C. BUTLER,
Dean, University of Kansas, School of Fine Arts, Lawrence, Kan.
Estes Park, Col., July 17, 1917.

Encourage Our American Composers

To the Editor of MUSICAL AMERICA:

I was greatly disappointed not to see the name of at least one of our American composers in the group of names mentioned in to-day's *New York Times* whose compositions were performed by the Civic Orchestral Society in its series of ten concerts.

Let us hope that in the future this organization and the various other organizations will make a special effort to

perform compositions by American composers and thereby help to encourage our own talent.

MUSIC LOVER.
New York, July 22, 1917.

"Tristan und Isolde" Cast

To the Editor of MUSICAL AMERICA:

Would you be so kind as to let me know which artists were included in the cast for the latest production of "Tristan und Isolde," which appeared last season at the Metropolitan Opera?

HENRY W. GLICMAN.
816 Penobscot Building,
Detroit, Mich., July 6, 1917.

[The cast of the last performance of "Tristan und Isolde" at the Metropolitan was as follows: *Tristan*, Jacques Urlus; *Isolde*, Johanna Gadske; *Brangäne*, Margarete Matzenauer; *Kurwenal*, Clarence Whitehill; *King Mark*, Carl Braun; *The Shepherd*, Albert Reiss; *Voice of the Seaman*, Robert Leonhardt. The conductor was Arthur Bodanzky.—Editor, MUSICAL AMERICA.]

First Hearing of "Kubla Khan"

To the Editor of MUSICAL AMERICA:

In the Open Forum, May 26, I read the statement made in regard to the initial performance in America of "Kubla Khan." I wish to correct the error, if it has not been done. The work was given on May 20, 1915, at Cornwall, Conn., by the Cornwall Chorus, with William B. Perry, conductor, and A. Claire Lampman, soloist. A program is enclosed.

A. CLAIRE LAMPMAN.
Jamaica, N. Y., July 7, 1917.

Wants Name of Phonograph Record

To the Editor of MUSICAL AMERICA:

Ten years ago I had a record of which I cannot recall the name, a tenor and soprano duet, possibly "Laciderini" or "Laciderena." Can I get this record, and is it from an opera, or just a selection? Can any reader of your valuable publication give me the information?

J. P.
New York City, July 11, 1917.

Mme. Carreño's Daughters

To the Editor of MUSICAL AMERICA:

I am deeply interested in all you have written concerning Teresa Carreño, but you mention only two of her daughters in the article, Hertha and Teresita. What are the names of the other two daughters? Is Madelina Carreño her daughter?

(Mrs. George) MARY A. HAY.
Johnstown, Pa., July 20, 1917.

[Mme. Carreño's daughters are Emelita Carreño-Tauscher, Teresita Carreño-Tagliapietra, Eugenia Carreño-Duske and Hertha Carreño-Weber. There is no daughter named Madelina.—Editor, MUSICAL AMERICA.]

Francisco Alio?

To the Editor of MUSICAL AMERICA:

Can any reader of MUSICAL AMERICA give me any information regarding a composer by the name of Francisco Alio?

HILDA F. HAWES.
New Orleans, La., July 13, 1917.

10,000 HEAR FRANKO CONCERT

First in C. C. N. Y. Series at Stadium Greatly Enjoyed

About 10,000 persons heard the first of a series of six concerts by Nahan Franko's orchestra last Sunday night in the City College Stadium.

Most of the numbers on the program were by Liszt, but there were several by the Russian composers, Tchaikowsky's "Marche Militaire" being particularly well liked.

At the conclusion of the program it was announced that an effort would be made to raise funds so that the original schedule of concerts could be extended to one every Sunday night.

GENEVIEVE VIX TELLS EXPERIENCES OF ARGENTINE TRIP



Mme. Genevieve Vix, Soprano

Mme. Genevieve Vix, prima donna soprano, who will make her American debut as a member of the Chicago Opera Association the coming season, has just returned to Paris from Madrid, where she sang eight times in a new theater just completed for her. Among other operas in which she appeared was Charpentier's "Louise," which was given its première in Madrid at that time. Her work in that opera produced nothing short of an ovation from her audience, which included members of the royal family, who entertained Mme. Vix extensively during her stay in Madrid.

Mme. Vix was urged by the King of Spain to extend her stay in that country, but much to her regret she was compelled to leave for Paris in order to continue her work in preparation for the coming season in Chicago.

Mme. Vix had the unique experience of crossing the Atlantic on an Italian steamer which was conveyed by an English cruiser when she made her last trip to the Argentine Republic, where she sang with Caruso at the Teatro Colon in Buenos Aires.

At St. Vincent a German merchant vessel had taken refuge. Its captain was stunned to see a British warship in the harbor, and he requested the authorities to drive the cruiser away. The Governor replied: "Wire your government to send help. I can do nothing. I have no guns." The Germans did not insist further and the steamer on which Mme. Vix was a passenger proceeded, accompanied by the cruiser.

Pastor of Pasadena Church Leaves for Service in France

PASADENA, CAL., July 21.—The Rev. Robert Freeman of the Presbyterian Church is leaving for France on July 28, having announced to his congregation that his field of usefulness would be much wider there and that the church had granted him a six months' leave of absence. Dr. Freeman is an accomplished musician, being a baritone himself, and has always taken an active interest in a high standard of music being preserved in his church.

Mrs. Clarence Whitehill Heads Body to Aid Navy

Mrs. Clarence Whitehill, wife of the American baritone of the Metropolitan Opera Company, has been appointed chairman of the Spring Lake unit of the Navy League, which she formed at Spring Lake, N. J., where the Whitehills are spending the summer. Mrs. Whitehill and the other members of the unit are busily engaged knitting scarfs, helmets and sweaters for the sailors.

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H. E. Krehbiel
N. Y. Tribune

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MUSIC IN POLITICS

How It Has Been Employed in All Phases, from the City Ward to the National Variety—Its Persuasive Quality in the Matter of Rallying the People to a Country's Call—What the Politician Owes the Musician

By FREDERICK H. MARTENS

MUSIC is one of the arts of beauty, politics is the science of government. An intimate union between them might at first glance seem as inappropriate in the general scheme of things as the wedding of the honeysuckle and the bee is in natural history. Yet, if we follow up the simile, we find that politics, as the busy bee, is an adept in searching out in the flower-garden of tone whatever may be of use to him in procuring the peace, safety or advantage of the State.



Frederick H. Martens

There are all sorts of politics, and they require all sorts of music. Ward politics, for instance, employs music to pleasure the primitive ear of the proletariat on its amusement piers. It bids the brass band lend an aura of poesy to the clam-bake by the playing of "American folk-music," created by the artless rustics of "Tin-Pan-Alley." It encourages the hand-organ in the slum, the Jazz band in the cabaret, for it knows its Shakespeare—the practical parts—and besides, music has power to unclench the penurious hand, and of every unclenched hand, ward politics takes its tithe.

When we come to civic politics, municipal politics, we at once rise to a higher level. Here science of government beams benignly on settlement music, community music, park concerts, the singing of the children of the public schools—as many children as possible! The touching "folk-songs" of the Mississippi or New Orleans, born in the rag-time maternity hospitals off Eighth Avenue, are disdained by civic politicians: they move on a higher level. Not altogether for music's fair sake. For politics is a utilitarian science, it is an art which deals with the concrete and not the abstract. There was a time when there was not much money in music, from the point of view of politics, so politics did not bother with music. Now all that has changed. Music is almost as essential to us as the air we breathe, the food we eat, the coal we burn. Music and the making of music has become a vast industry and vast industries are something politics never neglects. In one shape or another they pay taxes and politics cannot live by bread alone. Of course, as might be expected, some of the children who have sprung from the union of politics and music are defectives. Crimes have been committed in the name of politics and crimes have been committed in the name of music. And super-crimes have been committed by the collusion of the twain. But any marriage between the concrete and the ideal is bound to number occasional club-feet, imbeciles, hare-lips and other monsters among its offspring. We will not dwell on this, but pass to other phases of our subject.

As to National Politics

Ward politics and municipal politics lead naturally to national politics. Here music, in these days, is in the van. We have always had the presidential campaign song—that is an institution—but at the present day we have a convincing example of the greatest mobilization of music on behalf of national aims and aspirations which the world has ever witnessed. Before our entry into the war, in each of the countries engaged, the opera, the concert-hall, the streets of the cities, the tented alleys of the camps were given over to music calculated to set the patriotic nerve of the individual tingling, to wake indifference to enthusiasm, to bring home by way of emotion what reason and logic were often unable to "get across." And music of every kind—for the man who will react patriotically to a music-hall ballad or a ditty of the day is unmoved by a sym-

phonic poem and *vice versa*—which the science of government has encouraged in every warring nation to aid in bringing its legions to the field, still does her duty in the trench-concert and in the Red Cross concert by gladdening the soul of the fighting-man and bringing in money to care for him when wounded.

And in our own land, during the last few months, music has supported politics with a vigor and effect that are well-nigh incredible. A nation sometimes suffers from a species of inertia of mind, which nullifies the efforts of the very elect whom it has chosen to direct its destinies. And the same nation which thrilled in 1861 to such electrifying battle cries as "Freedom for the Slaves" and "State Rights"; which resented instantaneously in '98 the wanton blow which put a climax to the centuries of oppression of a small neighboring state, of men who would be free has, in part, allowed so wonderful a phrase as the "Democratization of the World" to fall upon deaf ears. But music has come to the rescue and accomplished much more than might have been thought possible.

Recruiting Lure of Music

And she has employed a comparatively simple means. The national songs, which are part of the nation's history, the patriotic melodies born of the new circumstances (for all that many of the latter have "been born to blush unseen"), have been, perhaps, more instrumental than the raucous voice of the street orator in khaki in drawing recruits to the flag. There is something hard to withstand in the tingling swing of "The Star-Spangled Banner" and "Columbia," the noble strains of "America." Soldiers have been swept into the ranks to the sound of fife and drum, and Liberty Loan Bonds have flowed into the Treasury under the coaxing manipulations of the brass band. Nothing so immediately and intimately establishes an *esprit de corps* among the general public as the national song, and it has not been heard in vain in this crisis of our affairs. Where mere words or glittering generalities often fail to warm the heart, where pronouncements and deductions do not always carry conviction, patriotic music bears away the listener on its emotional tide. The patriotic song has but one theme, the Country, but one argument, the Flag, but one message: heroism and sacrifice! It refuses to enter into the logic of situations, it has nothing to do with doubts or despairs, it has but one purpose and one appeal. Is it strange that politics has availed itself of this powerful instrument of modern statecraft, and that its policy has been justified?

Music has always been a factor in the political life of nations and communities. Lacking Auber's "Masaniello," Belgium might never have been invaded, for it might still have been a part of the kingdom of Holland. Think of the aristocratic necks which, during the French Revolution, might have escaped the order of the noose and the dangling from the street lanterns of Paris, had it not been for the fact that a group of plebeian throats were bellowing *Ca ira* or the "Marseillaise," and carried away by the magic power of tone, felt themselves obliged to raise more than their voices. Remember Farinelli, the even tenor of whose sexless reiteration of four songs once an evening for a number of years, gave the king of Spain the necessary stimulus to sign the state papers without which the country could not be governed.

It was the songs of Beranger that kept alive the Napoleonic legend and gave the third Napoleon his throne. "Boulanger's March" came near making the ambitious general dictator of France, and the "Internationale"—despite the fact that all the more prominent Russian composers are busy writing new national hymns—is distinctively the song of the great Russian Revolution. There seems to be a possibility, too, of Russia's indirectly giving to the world a whole group of non-Russian national songs, now that Finland, the Ukraine, Georgia and Lithuania are all taking steps in the direction of declaring themselves independent states and, as such, will have to have their own

national songs. Should they become autonomous republics, it will be a glad thought that each, musically as well as materially, has done its bit toward the democratization of the world.

What Politics Owes to Music

In the great world scheme of democratization music cannot be forgotten. Music has done so much for politics, and so much in politics, that politics might surely return the compliment. There should be more community music and less aristocratic music. In the eyes of many the greatest crime of the Hohenzollern is his *Sang an Aegir*; and in all the warring countries music has been practically supported by the aristocracy of wealth and culture. Community music may have its limitations, but among its enthusiasts we find those who feel that the great ear of the people (though it have no perfect pitch), and the simple heart of the people (though it wots not of complex emotions), should be the composer's standard. Music that the community can enjoy might be called from their point of view true music, because it apportions the greatest good to the greatest number. In centuries to be, when music has truly come into her own, and when other considerations, political, economic, etc., are secondary in the gen-

eral scheme of things; we may yet see composers who truckle to an aristocratic taste, who cling to individuality instead of making their music so that a little child can sing it, cast beneath the tires of the motor-lorry or strung from the roof of the skyscraper. For with the true democratization of the world is bound to come the democratization of everything in it, music as well as morals, tones as well as titles.

Let us hope that music may yet play a great part in our future political life. Let us look forward to the day when the candidates for the office of Mayor of New York solicit the suffrages of the metropolitan voter by concerts. The Socialist candidate might give a piano recital of works by anarchists; the Democratic candidate might sing "Tiger, tiger, burning bright," "The green is on the grass again" and other numbers bearing on his policies. The Republican could play the Ornstein violin sonata, Op. 31, "Heaven and Hell," to point the contrast between his own promises and those of his rival. Music and politics, to judge by all signs of the times, are bound to become more and more intimately linked, and the day may not be far distant when a composer will be asked by the great corporation which retains him to write a series of "Bank-Note Impressions" for use in the lobbies of Washington or Albany!

NEXT STEP IN COMMUNITY PROGRESS WILL BE MASQUE, SAYS DE KOVEN

JUST at this time, when modern warfare seems to have returned to medieval and even ancient methods, when we have Greek fire, battle axes and helmets once more in warfare, it seems curious that in the masque we should have also a recurrence to an ancient formula in art to create what is so much of a novelty in musical and dramatic forms that it seems almost as if it would develop into a new art form, says Reginald De Koven in a recent article on the "Revival of the Masque" in the New York Herald.

So many persons have asked me what a masque really is that it may be interesting to give a few details as to its inception and development.

The masque originated in the so-called interlude, a light musical piece including song and dance, which was introduced between the acts of the Italian tragedies of the fifteenth century with the obvious idea of lightening the gloom. In this form, or something like it, it came to England early in the sixteenth century and soon developed into the masque, which was a non-professional entertainment given by universities and at court and in connection with which scenery and costume first played a part on the stage.

What the Masque Is

The masque always included chorus singing, dancing, pantomime and poetic declamation, all allied to a central story which should connect them. Ben Jonson, Milton, Fletcher and other great poets and dramatists of the Elizabethan period were those who brought the masque to its highest development.

The name "masque" was derived from a dozen characters who always appeared masked. These parts in court masques were often taken by dignitaries of the court and even royalty.

The masque always has been a community entertainment and, curious to note, at the end of the Elizabethan period, when, because of its extended character, professional performers were introduced, it began to decline and in England disappeared completely.

In France, where the masque became the court ballet, for which Rameau and Lully wrote much beautiful music, it very quickly developed into opera. The same is true of Italy, where the interlude previously mentioned was really the first form of opera. This developed into the later form of opera without passing through the stage of the masque.

That this form in England did not develop into opera in the same way shows how foreign opera was to English musical taste.

Its Definite Elements

I have said that the masque as recently developed in this country, largely due to the initiative of Mr. Percy Mackaye, contained definite elements of novelty. This is not to say that pantomime, community singing and dancing, both solo

and in chorus, or dramatic action and poetic declamation are in themselves in any way novel. It is in the sequential juxtaposition of all these varied elements in a single form in which the decided novelty of the masque as a form of musico-dramatic entertainment consists. I know of no single form of art where the composer is at liberty to write anything ranging from a symphonic tone poem to ragtime in one and the same piece. The opportunities of varied musical interest and expression thus afforded, it seems to me, cannot fail to attract our composers.

Of course, one of the essential features of the masque lies in the community feeling which must pervade it in order to make it effective. It is most encouraging to note at this time the wonderful interest that prevails all through this country in regard to community singing. Its logical and proper development in bringing music as a pleasure and educational factor to the minds and hearts of people who have never thought of it before will lay the foundation on which we can build in the proper way from the bottom up to the broad musical culture and intelligence from which may eventually spring a national school of music.

Any art to remain vital must be progressive. When we have developed community music and community singing to the highest point we must go further. What will this step be? It seems to me this step further will be in the direction of the community masque. This will give the public which through community singing has gained some love and knowledge of music the needed opportunity to progress further and add to the knowledge of music which it has gained in this way an interest in the allied arts of poetic and dramatic speech, pantomime and dancing.

REGARDING VIOLIN TONE

Outward Mark of Inborn Talent on Part of Performer

There are violinists before the public to-day who are fully equipped in every essential detail of violin bow technique, yet they have not what one would call a beautiful tone, although by reason of their perfection of bow technique they produce a full, round, even tone. In speaking of their playing one is more apt to say, "What a fine instrument so and so has," not "What a beautiful tone so and so has." In other words, the tone seems to belong to the instrument more than to the artist, says Lynnel Reed in the *Violinist*.

From a teaching standpoint one can only say what has been so often written and pictured in the front of every beginner's method, "Keep the bow parallel to the bridge and leave the right arm thoroughly relaxed," or, as one well-known Belgian master says, in speaking of the right arm, "Leave it like a rag."

Any violinist can learn to play with a good, broad, free tone, devoid of any roughness or unpleasant qualities, but I doubt whether any teacher other than life and experience—the greatest of all teachers—can put warmth or real beauty into a pupil's tone.

The Reason Why Music Flourishes In California

State Among First to Blaze Musical Trails in America—Long a Mecca for Celebrities—Music a Factor in Its Public Schools.

[Paper read by L. E. Behymer at the California State Music Teachers' Convention.]

WHEN one speaks of music in California, and its growth, the subject becomes too gigantic for mere man to grapple. California has always been musical from the first day of dawn when the rhythmic waves sang their love song to the golden sands, or growled their diaphanous as they dashed in fury against the jagged rocks for encroaching on their domain; and since that time the pines of the Sierras have in turn sung a requiem over the cave man, the Indian, the padre, the Spaniard and the American. And now the ensemble of grand opera, the strains of the symphony, the vocal and instrumental endeavor of three and a quarter million people join



L. E. Behymer, the Pacific Coast Manager, Who Typifies the Progressive Spirit of the West

the great symphony of Nature in a glorious Hallelujah to California the Beautiful, California the Golden, California the Musical.

When one compares the musical situation of fifty or a hundred years ago with that of the present, he begins to realize the refining influence of this, the most universal of arts, in California. The best of music began in San Francisco many years before Chicago, St. Louis or even Cincinnati could claim an equal interest in this art. It is surprising to know that in 1849 the citizens of San Francisco gathered together \$60,000, and advancing \$10,000 brought from Lima, Peru, on a lumber vessel, the Silgard Opera Company and played them, in part hall and part tent, with improvised stage and dressing rooms, in a repertoire that would be acceptable at the present time.

Grand Opera's Role

Although grand opera has played an important part in the musical history of the State, it was not until 1853, when Jenny Lind was to be an early attraction in San Francisco, and a theater was named after her both in that city and in Monterey, that operatic interest began to grow, although at the last moment the diva failed to come, and since that time the State of California has rung with the voices of the great because from its earliest beginning it has demanded only the best. During seventy-five years of musical activities probably the brightest period which could be mentioned was the twenty-five years from 1875 to 1900 which revolved around the Tivoli Opera House in San Francisco.

If one were to tell you that the Gilbert & Sullivan operas ran 691 nights during 1880-1-2 at the Tivoli, it would hardly be believed. But "Pinafore" itself had a record of eighty-four nights and "Ship Ahoy" 108, and during those thirty years over 350 different operas were sung, evi-

dencing why California is musical. Those who remember the old days must feel inclined to laugh when some new symphony leader tells them he is trying to introduce the classics to the public, and educate them in good music, when there were excellent symphony concerts in San Francisco and Los Angeles between 1865 and 1885, under the direction of such capable men as Charles Herold, Oscar Weil, Gustave Heinrichs, Adolph Bauer, Henry Holmes, A. J. Stamm, Fritz Scheel, Harley Hamilton, and later on, Frederick Zech, Dr. J. Fred Wolle, Henry Schoenefeld, Henry Hadley, and now we have Alfred Hertz, Adolph Tandler, Nikolai Sokoloff and Paul Steindorf.

A Magnet for Musicians

When one looks over the many names that dot the musical history of California—Camilla Urso, Carlotta Patti, Ole Bull, Remenyi, Scalchi, Trebelli and her daughter, Antoinette Trebelli, Emma Nevada, Ysaye, Wieniawski, Sarasate, Wilhelmj, Marsick, Ondricek, Lachaume, and, in fact, all the famous singers, violinists and pianists that visited America between 1849 and 1917, in many instances necessarily coming by sailing vessel or slow steamer, one realizes that the lure of California has not entirely been its gold and patronage, but it has been a love for its people, their hearty applause, their open hospitality, and that genuineness of brotherhood for which this State is so justly famed.

California has always been inclined to encourage operatic and musical enterprises, and the conditions that prevail to-day prevailed in years gone by. It has been a discriminating public, always ready to recognize values when given. Considering the number of concerts given last season by visitor and home folks, the great mass of teachers and pupils that pass in review each year, the splendid receptions of opera and symphony, the magnitude of the music in our schools, you find that California is not only a favored clime musically, but that we are keeping more than abreast of the times throughout our vast territory with a limited population.

Adelina Patti visited California three times in the early 80's, bringing Emma Nevada, Scalchi, Cherubini, Guille and Giannini with her. There was also the great dramatic tenor, Tomagno. Etelka Gerster was one of the early favorites; Theodore Thomas with the National Opera Company in 1887 presented Rubinstein's "Nero" among other great operas. Then we enjoyed the Ellis Opera Company, with Galski, Melba, Olitzka, and later the Del Conte and the Lambardi companies with their wonderful groups of singers. It was California that discovered Tetrazzini and Alice Nielsen; it was California that heard for the first time in America "La Bohème" in 1888, and Melba and Fritzie Scheff made their debuts here in the same opera in 1901. Since then the greatest of opera companies have toured the State, receiving recognition and patronage seldom equaled anywhere.

Rich in Orchestras

With a splendid symphony orchestra in Los Angeles, two excellent ones in San Francisco, with smaller orchestras in the leading cities of the State and over 200 young folks' orchestras in the public schools, one discovers that this, the highest type of musical composition, is readily accepted by the California public. Take, for example, the visit of the Boston Symphony Orchestra under Dr. Muck during the Exposition in San Francisco, where thirteen consecutive symphony concerts, without soloists of any kind, were given in thirteen consecutive days, to audiences averaging 4000 people, where over \$72,000 was taken in receipts. We do not believe that in any other city in the world such a record could be equaled. Over 30 per cent of this patronage came from without the city of San Francisco—from interior cities, from Eureka in the north to San Diego in the south.

California is noted in many ways for its big men and women, whether they be in the ranks of bankers, railroad men, mining, professors of colleges, or manufacturers, writers or painters. Their names are written in the history of the entire West, and deservedly so, but when one glances over the list of prominent citizens as scheduled in the Boards of Trade, Chambers of Commerce, or on the historic pages of the past, one fails to find the names of the composers, the leading teachers of both vocal and instrumental music who have labored as faithfully to bring about this wonderful transformation that has silently but assuredly occurred. Why should not the names of Alexander Stewart, McCoy, Albert Elkus, Thilo Becker, Dr. Stewart, Sir Henry Heyman, Estelle Heart Dreyfus, Warren D. Allen, Edward Pease,

KANSAS BAND VOLUNTEERS FOR SERVICE IN UNITED STATES NAVY



Members of the Second Regimental Band of Holton, Kan., Who Have Joined American Fighting Forces

HOLTON, KAN., July 15.—Through the enlistment of the members of the municipal band in the United States Marine Corps, Holton made its first large contribution in men for the American fighting forces. The city had previously given a number of recruits to the State militia.

The Holton band joined the marine corps at its own request. Mark Hayward, leader, formerly musician in the British navy, wrote to the central department headquarters at Chicago and asked for directions which would enable the band to join the colors. Two marine recruiting officers were sent here and started a big recruiting campaign. Physical examinations reduced the personnel of the band below the minimum and a week was required to fill up the gap.

With this work completed the members were sworn into the service and left this week for St. Louis, Mo., where they will

remain temporarily in training. Later, it is expected, they will see active service either with the fleet or with the expeditionary force in France.

The roster of the band on the enlistment record is as follows: Mark Hayward, Holton; Ralph Sinclair, Sabetha; Preston Heidrick, Holton; Howard Barnard, Madison; C. J. Tomlinson, Corning; P. D. Rust, Goff; H. K. Friend, Holton; Ray Woodworth, Holton; Harold Gordon, Holton; Raymond Moore, Holton; Hancher Vetter, Holton; Eugene Crawford, Whiting; James Corlett, Centralia; Harry J. Artman, Denison; Nash McGrew, Holton; Clyde Lentz, Holton; Harland Wolverton, Holton; Martin A. Bender, Holton; B. Brown, Sabetha; Roy L. Underwood, Agra; Jack Bullock, Holton; Clarence Lutz, Holton; Seward Neibling, Hiawatha; John Carter, Denison; Josiah Williams, Clay Center; Noel Coleman, Denison, and Alba Saunders, Holton. R. Y.

Carl Bronson, Clarence Eddy, Harry Lott, Henry Schoenefeld, the Mansfeldts, Charles Troyer, Wallace Sabin, Alfred Hertz, Paul Steindorf and hundreds of others who have not only made good but who have given to the public of the West and the entire country some of the most beautiful compositions and work that the musical world has known, be pointed to with pride and given an honored position along with the well-known surgeons, bankers, chemists, geologists and commercial leaders?

Why the State Is Musical

What has made California musical? I would say, first, a discriminating and receptive public; second, music teachers of ability and authority who have been willing not only to give to the student the best of their knowledge, but have been willing to assume practically all of the burden of musical entertainment in their respective localities. This has been one of the reasons why the California music teacher has been a prophet without honor in his own country; he has given too much for so-called charities, civic entertainments, and the dozens of free concerts that come up to help every cause, good or bad, that seem to need a program to carry through something that could not be carried out if it rested upon its own merits.

The teacher of music has been a sufferer in many ways, but when once established has been able not only to carry the weight of his own responsibilities, but has gradually assumed those which a commercial public should have taken upon itself. The public which has emigrated from the eastern States to California has in many instances come from centers of culture, and, to a certain extent, understands what musical life means. They have been willing to foster this culture both with their finances and their moral and sympathetic encouragement. Very often the teacher has been compelled to assume other vocations along with the musical work, and this has brought within a certain section more teachers and musicians per capita than in any other section of the world. This has divided the financial income, but has produced a competition which has led to higher musical values. The churches have all excellent choirs; the lodges have orchestras, singing bodies and bands, and music is heard everywhere.

The public schools of California have probably paid more attention to the musical department than schools of any other State of the Union, and the gle-

clubs, orchestras and bands of these institutions compare most favorably with the professional. When one speaks of the splendid work of the women's clubs and their musical societies, the backbone of the musical situation as to visiting artists and home programs is immediately found. The Saturday Club of Sacramento, the Fresno Musical Club, the student courses of the College of the Pacific at San Jose, the Peninsula Association of Palo Alto, the Berkeley Musical Association, the Music and Art Association of Pasadena, the Teachers' Association of Oakland, the Amphion Club of San Diego, the Tuesday Musicales of Riverside, the Spinet Club of Redlands, the Philharmonic Courses of Santa Barbara, Los Angeles and Bakersfield, and other points in the State are examples of what unity of purpose and hard work will accomplish, and are the beacon lights of musical education in their respective centers.

A glance at the assessment roles of this State, in which three and a quarter million people (a smaller number than live in Chicago), contribute in taxes on musical instruments arouses astonishment, while every day sixty-four musical instruments are placed within homes and 70,000 records are sold. The musical business of the State in a year's time reaches over \$28,000,000, and if any commercial section showed the same amount of income, it would be heralded as one of the great institutions of the financial field.

It is very easy to estimate that a million and a half dollars are spent for concerts alone within the confines of this commonwealth each season. It must be remembered that no country in the world spends as much money on statistics as does the United States, and that in many fields we possess statistical information, the collection, compilation and publication of which would be impossible in other countries because of the great expense. The recent census of statistics on the returns of musicians and of teachers of music, compiled on units of 10,000 of population throughout the country, showed 15.1 per cent for the entire United States, with a ratio of 40 per cent musicians who were not teachers and 60 per cent teachers of music. This same census showed that California, New York, Massachusetts and Colorado were in the lead, with California at 28.3 per 10,000 population; that in cities having a population of 50,000 or over, tabulated in the same way per 10,000 population, Los Angeles showed a percentage of 45.8, San Francisco 38.2, Oakland 36.6, Sacramento 27.6, San Diego, 26.7.



BLUE EARTH, MINN.—Gertrude Cleonhas gave a piano recital here on June 26.

BANGOR, ME.—Mary C. Weston, violinist, on July 12 presented Stanley Cayting and other advanced students in recital at the Memorial Parlors.

KANKAKEE, ILL.—Herbert Gould has been engaged to conduct the Community "Sings" at Electric Park for the Sunday afternoons in July and August.

TACOMA, WASH.—Mrs. Clara Mighell Lewis recently gave a successful series of studio musicales. Many of Mrs. Lewis's talented pupils participated.

MERIDEN, CONN.—Roger W. Squire, a popular member of the Meriden Male Chorus, sailed lately for France to join the American Red Cross Ambulance Corps.

POTSDAM, N. Y.—The graduating class of the Crane Normal Institute of Music presented a recital of songs and a cantata, "The Chambered Nautilus," on July 21.

WALLINGFORD, CONN.—An enjoyable joint recital was given at St. Paul's Church Parish House on July 16 by William Porter, violinist, and Bruce Simonds, pianist.

SYRACUSE, N. Y.—Charles M. Courboin, organist of the First Baptist Church, gave a recital on the enlarged organ in that church July 2 before an audience of 2200.

UTICA, N. Y.—Piano pupils of Clayton Springer Lewis, assisted by Marjorie Robert, violinist, gave a recital at the Lewis studio recently and made a commendable showing.

GLENWOOD, IOWA.—A harp recital was given recently by Loretta de Lone of Omaha, Neb., assisted by her pupil, Thelma Skeen, said to be the youngest harpist in this part of the country.

BOSTON, MASS.—Lora May Lampert, the soprano soloist of Temple Israel, this city, is summering at Oak Bluffs, Mass., where she is filling the solo soprano position at the Union Summer Church.

TUSCALOOSA, ALA.—Robert Lawrence, baritone, and Mrs. Alice Eckman Lawrence, soprano, assisted by Minnie McNeill, accompanist, appeared in a delightful concert recently.

ST. PAUL, MINN.—Adelaide Pierce, contralto, gave an informal recital recently in honor of Mrs. Charles Finnegan of New York and Mrs. Bazelle of Detroit. Miss Pierce was accompanied by Rose Hirsch, pianist.

CHARLESTON, W. VA.—Esther Eugenia Davis, soprano, gave a pleasing recital in Lee Street Christian Church on Monday evening, July 16. Miss Davis was assisted by Mrytle Graves, accompanist, and Taliaferro Graves, reader.

YORK, PA.—As the result of a recent concert an organization is being formed for the regular presentation of opera in English. The body will be known as Mrs. Rodgers' Opera Club, in honor of Mrs. James Maxwell Rodgers.

LAWRENCE, KAN.—Frank E. Kendrie, formerly director of the violin and orchestral department of the Valparaiso (Ind.) University, has taken a similar position at the University of Kansas. He will join the faculty in September.

MORNINGSIDE, CONN.—W. V. Abell, director of the Hartford Conservatory of Music, and Mrs. Abell are conducting a summer musical institution in the Association Building, with pupils from Morningside, Milford and Woodmont.

HARRISBURG, PA.—Hazel Fraim, soprano, was heard in recital at the Phillips studio recently. Miss Fraim was assisted by a quartet made up of Katherine Dubbs, soprano; Louise Baer, contralto; John Fisher, tenor, and Ross Harman, baritone.

WASHINGTON, PA.—Pupils of Helen E. McGiffin appeared in a program of piano music recently, playing with accuracy and fine phrasing. Those who appeared were Lois Chalfant, Rebecca Stungo, Becky Robinson, Helena Stungo and Rachel Harshman.

BIRMINGHAM, ALA.—A large Community Chorus concert was given Sunday, July 15, in Capitol Park. The chorus was directed by Robert Lawrence. The Community Band was conducted by William Nappi. Many children participated.

BROOKLYN, N. Y.—An ensemble recital was given recently by Mrs. William Henry Lake, pianist and organist, and some of her advanced pupils, including Mabel Locke, Gladys Poole and Catherine Murray. Mrs. H. Jocelyn, soprano, assisted.

HUTCHINSON, KAN.—Margaret Lester, soprano, was recently heard here in recital. She was assisted by William Lester, composer-pianist, who played his own Piano Suite, consisting of seven attractive pieces. Miss Lester's offerings were varied and effective.

EVANSTON, ILL.—Rollin Pease, a vocal pupil of Edoardo Sacerdote, recently gave a recital in Fisk Hall. Mr. Pease scored in a program made up of works by Haydn, Henschel, Chadwick, Leoncavallo, Wolf, Gounod, Damrosch, Tschai-kowsky, Cadman and Cowen.

PALATINE, ILL.—Thomas A. Fannell, tenor, gave the musical program for the graduating class of the Palatine High School. He has recently been special soloist at K. A. M. Temple, Wilhelm Middleschulte, organist and director, and at the First Presbyterian Church of Lake Forest, Ill.

SAN ANTONIO, TEX.—A musical program for the benefit of the Red Cross was given on July 13 at the First United Presbyterian Church, those taking part being Helen Hoefgen, Gladys Marrylees, Mildred Dollinger, Hermia Hoefgen, Robert Lee Rhea and Margaret McStravick.

WASHINGTON, PA.—The following advanced piano pupils of Katherine McFarland lately gave a recital in Miss McFarland's home: Dorothy and Esther Smith, Keith Christman, Julia Williams, Katharine Gardner, Eva Brooks, Elizabeth Patton, Irene Sollinger and Dudley Christman.

LAKE PLACID, N. Y.—Wylie Stewart, tenor, is spending the summer here studying and preparing for next season's work. Mr. Stewart recently gave recitals at Alliance, Ohio, and Findlay, Ohio. In the last named city he won a return engagement, appearing with the Findlay Choral Union.

GREENSBORO, N. C.—A piano recital by Olivera Cox, a graduate of the 1917 class of the department of music, North Carolina State Normal and Industrial College, was given in the College Auditorium on July 19. A delightful program of classic compositions received hearty commendation from a large audience.

TOLEDO, OHIO.—Mary Willing Meagley presented her pupil, Ruth Siek (assisted by Norma Schelling, contralto), in piano recital at the Museum in this city, recently. The program included the Beethoven Concerto in G Major and numbers of Bach, Scriabine and Liszt, besides an "Introduction in C Sharp Major" by Miss Siek.

CHICAGO.—Mrs. Lillian Hambleton Garst lately presented her pupils in vocal recital at Lyon & Healy Hall. Among the participants were Marian Powell, Madge Enslow, Lee Jolidon, Lia Eckes and Mrs. Maude Fisher Babcock.

WOODMONT, CONN.—An "Evening of Song" was given July 25 for the benefit of the Red Cross by Minnie L. Sample, soprano, assisted by Helen Powers and Elinor Vishno, dancers; Frances Kirchoff, pianist; Mark Chestney, violinist.

SCRANTON, PA.—Homer P. Whitford, Mus. Bac., F. A. G. O., for the past two years organist and choirmaster of the First Presbyterian Church, of Shelbyville, Ind., has been offered and has accepted a similar position with the Church of the Good Shepherd of this city.

GRAFTON, W. VA.—The Woman's Club recital, given recently at the Elks' home, proved one of the most attractive programs of the season. Hazel Bach, Harriet Schroeder and LeMar Satterfield were the soloists. The second part of the program presented the cantata "A Midsummer Night," under the capable leadership of Mrs. J. B. Moran.

WORTHINGTON, W. VA.—A number of local music-lovers met in the Christian Church on July 18 and organized the Worthington Choral Society. The following officers were elected: Dr. George L. Howell, president; S. K. Jacobs, secretary; Mrs. F. M. Billingslea, treasurer, and Frank M. Sharp, chorusmaster. The society meets each Wednesday evening.

GLADE SPRING, VA.—William A. C. Zerfi has resigned his position as head of the voice department of the Indianapolis Conservatory of Music, Indianapolis, Ind., and has accepted the position of dean of the voice department of the New Sullins College, Bristol, Va. Mr. and Mrs. Zerfi are at present spending the summer at Glade Spring, Va.

SCRANTON, PA.—Next season's series of Philharmonic concerts will be given by Frances Alda, soprano; Samuel Gardner, violinist (Oct. 22); Leopold Godowsky, pianist (Nov. 19); Louis Graveure, baritone (Dec. 3); Albert Spalding, violinist (Jan. 14, 1918); Julia Culp, soprano (Feb. 4); Emma Roberts, contralto, and Hans Kindler, cellist (Feb. 25).

ERIE, PA.—The following vocal pupils of Dr. Charles G. Woolsey appeared in recital recently at the Unitarian Church: Lois S. Webster, Kenneth Ellsworth, Mabel Knobloch, Della I. Glenn, Mrs. Nita Wilson Bell, N. T. Sobel, Lorna E. Tonson, Ruth Burdick, Homer T. Eaton, Addie M. Humphreys and Alice R. Woolsey. Accompanists were Mrs. Charles G. Woolsey and Alice R. Woolsey.

MARSHALL, TEX.—A series of three admirably presented programs closed the season in the Ernest Powell School of Music recently. The advanced voice and piano pupils appeared in the opening concert, which was followed by a program given by elementary and lower grade students, the series ending with the presentation of the work of piano pupils in the higher intermediate and advanced grades.

TORONTO, CAN.—An unusually interesting program was given in Foresters' Hall on June 22 by the pupils of Ather-ton Furlong, assisted by Norma Allewelt, danseuse, and Evelyn Chelew, pianist. The students appearing were Mrs. Maud Parsons, Mrs. Bertha Chapman, Ruth Robertson, Jean Rowe, Mrs. Alice Woodcroft, Laura B. Ellis, Kyrle Peene, Olive Lindsay, Elsa Grant and Agnes Adie.

SAN JOSÉ, CAL.—The choir of the First Presbyterian Church, Homer de Wit Pugh, director, gave a successful concert in Los Gatos recently. Winifred Estabrook, soprano, was the soloist. Ellen Beach Yaw stopped in this city for a few days en route to Berkeley, where she is to make two appearances at the University of California. While here she was a guest at the home of her protégé, Ruth Hayward.

NEW YORK.—The Adolph Schmidt String Quartet, assisted by N. Val Peavey, pianist, gave a musicale in the home of Mr. and Mrs. Edwin C. Morsch, on June 23. Mr. Peavey participated in Mrs. Beach's Quintet, Op. 67, besides playing a number of interesting solos. The quartet, which is made up of Adolph Schmidt, Frederick H. Busch, Albert G. Stotzer and William Seib, played works by Haydn and Tschai-kowsky.

BELOIT, WIS.—Mrs. Evelyn Hand gave a musicale in her home lately, in which the following pupils participated: Marie and Mildred Boyschou, Mary Sargent, Ursula Netzing, Ellen Clyde and Margaret and Winston Amend. Especially admired was the dancing of Misses Netzing and Sargent.

INDIANAPOLIS, IND.—Johann Berthelsen presented his vocal pupils in two recitals lately. Among those participating were Charles Kelly, Mayme McAtee, Mardo Kaehn, Charlotte Howard, Nelle Buchanan, Dwight Truckess, Lillian Rich, Olive Hardy, Russell Collins, Alva James and Helen Dunn.

CHICAGO.—Alice Beale Gray, a pupil of J. Lewis Browne, gave an organ recital in St. Patrick's Church on Monday evening, July 2. Miss Gray was assisted by Anna Olson, soprano, who is a pupil of Leroy Wetzel. Aided by Dr. Joseph B. Sonnenschein, baritone, Frances Anne Cook gave an organ recital in the Sixth Presbyterian Church during the latter part of June. A large audience applauded the program warmly.

BUTTE, MONT.—At the annual commencement recital at Butte College of Music, the program was presented by Esther Heath, Ernest Howe, Sheldon Swenson, William Eslick, Julian Angove, Martha Bowden, Lowell Bowden, Stella Harkins, Charles Chevigny, Himy Kershen, Vera Elder, Helen Rickerts, Mabel McDonald, Mrs. W. C. Siderfin, George M. Ransom, Calanthe Caddy, Evangeline Lavelle, Gladys Neal, F. McNeal, G. R. Fries and Ernest Howe.

BRIDGEPORT, CONN.—The piano pupils of Margaret Mansfield were heard in recital recently. Those participating were: Martha Smith, Gladys Fox, Dorothy Keane, Mildred Hungerford, Anna Dragan, Gladys Brooks, Irene Sedlock, Irene Faulkner, Gertrude Brooks, Cecelia Farrell, Elizabeth Hric, Catherine McCullough, Helen Dunigan, Etta Borine, Elsie Dragan, Catherine Howard, Marguerite Lewis, Margaret Jones, Dorothy Harris, Minnie Ford, Eva Whales and Mary Lesko.

ROCKLAND, ME.—Edith Castle, the Boston contralto, is summering here, having taken the Cobb cottage on Ingraham's Hill. Miss Castle is a welcome and active addition to the summer musical life of the city. At the Sunday service of the First Baptist Church she assisted recently, singing Buzzi-Peccia's "Gloria" at the offertory. Upon her first summer here last season Miss Castle instituted a class of vocal students, which she is continuing with this season on a larger and more inclusive scale.

WAUKEGAN, ILL.—The pupils of the branch of the Mandy School of Music gave a concert at the Parish House in this city recently, when the following appeared in a very interesting program: Kinsley Smith, Carl Holmquist, Rose Cohn, Catherine Crawford, Marjorie Peterson, Harry Tarler, Philip Raffin, Lois Peterson, Caroline West, Marcellene Smith, Beulah Shaffar, Marshall Meyer, Prosper Lichty, David Cohn, Millard Heyman, Maurice Hibler, Hertha Wyman, Blenda Sterner, A. E. Kellberg, Helen Harris, Walter Slania.

TANNERSVILLE, N. Y.—Mrs. Edith Chapman Gould, soprano; Heinrich Meyn, baritone; Dagmar Rubner, pianist, gave a highly successful musicale on Sunday morning, July 8, at the country house at Onteora of Mrs. Alfred Bishop Mason (Mary Knight Wood, the composer). Mrs. Gould and Mr. Meyn sang three duets of Henschel, Woodford Finden and Hildach. Mrs. Gould sang four French songs, a song of Miss Rubner, another of Prof. Cornelius Rubner and five of Mary Knight Wood. Mr. Meyn sang three Italian songs and Huhn's "Invictus." Burleigh's "Deep River" and Mary Knight Wood's "Song of Joy." Miss Rubner played three Russian numbers.

JAMESTOWN, N. Y.—Franklin Cannon, the well-known pianist and teacher of Boston, who for several seasons past has conducted summer classes here, presented his pupil, Lorene Welch, in recital at the Mozart Club on Monday afternoon, July 16. Miss Welch's program was chosen from Bach, Beethoven, Chopin, Juon, Liszt, Leschetizky and Wagner-Brassin. On the afternoon of July 19, at the same place, Mr. Cannon presented another pupil, Thekla Keller, in a recital of Grieg, Debussy, Bach, Beethoven, Chopin, Glazounoff, Torjussen and Moszkowski numbers. Concluding this latter program, Miss Welch joined Miss Keller at a second piano, in a spirited performance of Chabrier's "España."

ADVANCE BOOKINGS

Changes and additions to this schedule should reach the office of MUSICAL AMERICA not later than Saturday of the week preceding the date of publication.

Individuals

Baker, Martha Atwood—Lockport, N. Y., Oct. 4.

Havens, Raymond—New York (Aeolian Hall), Oct. 11; Minneapolis (Minneapolis Symphony Orchestra), Nov. 11.

Lund, Charlotte—Dixon, Ill., July 31; Wooster, Ohio, Aug. 3; Winona Lake, Ind., Aug. 9; Shelbyville, Ind., Aug. 12; Lancaster, Ohio, Aug. 16; Attica, Ind., Aug. 19; Washington, Iowa, Aug. 21; Seattle, Wash. (Norwegian Festival), Sept. 1 and 2.

Miller, Reed—Redpath Chautauqua: Port Huron, Mich., July 28; Lapeer, Mich., July 30; Flint, Mich., July 31; Saginaw, Mich., Aug. 1; Alma, Mich., Aug. 2; St. Johns, Mich., Aug. 3.

Van der Veer, Nevada—Redpath Chautauqua: Port Huron, Mich., July 28; Lapeer, Mich., July 30; Flint, Mich., July 31; Saginaw, Mich., Aug. 1; Alma, Mich., Aug. 2; St. Johns, Mich., Aug. 3.

Ensembles

Criterion Quartet—Naples, N. Y., July 28; Ovid, N. Y., July 30; Geneva, N. Y., July 31; Newark, N. Y., Aug. 1; Williamson, N. Y., Aug. 2; Wolcott, N. Y., Aug. 3; Fulton, N. Y., Aug. 4; Oswego, N. Y., Aug. 6; Adams, N. Y., Aug. 7.

Aug. 7; Carthage, N. Y., Aug. 8; Philadelphia, N. Y., Aug. 9; Ogdensburg, N. Y., Aug. 10; Gouverneur, N. Y., Aug. 11; Potsdam, N. Y., Aug. 13; Massena, N. Y., Aug. 14; Malone, N. Y., Aug. 15; Tupper Lake, N. Y., Aug. 16; Saranac Lake, N. Y., Aug. 17; Plattsburg, N. Y., Aug. 18; Montpelier, Vt., Aug. 20; Lancaster, N. H., Aug. 21; North Conway, N. H., Aug. 22; Berlin, N. H., Aug. 23; Newport, Vt., Aug. 24; Lyndonville, Vt., Aug. 25; Hardwick, Vt., Aug. 27; Woodsville, N. H., Aug. 28; Laconia, N. H., Aug. 29; Kennebunk, Me., Aug. 30; Rumford, Me., Aug. 31; Farmington, Me., Sept. 1; Waterville, Me., Sept. 3.

To'lefsen Trio—Dixon, Ill., July 31; Wooster, Ohio, Aug. 3; Winona Lake, Ind., Aug. 9; Shelbyville, Ind., Aug. 12; Lancaster, Ohio, Aug. 16; Attica, Ind., Aug. 19; Washington, Iowa, Aug. 21.

SINGING AT VIMY RIDGE

British and Canadian Troopers Join in Carrie Jacobs Bond Song

CHICAGO, ILL., July 21.—The appeal of music to the soldiers in the French trenches was shown by the singing of Carrie Jacobs Bond's song, "A Perfect Day," to the British and Canadian troops just after the Battle of Vimy Ridge. The incident is narrated by Benjamin Scovell, an actor who for months has been providing entertainment for

the soldiers in France and has just returned to Chicago.

"When I was in London," says Scovell, "I bought ten copies of 'A Perfect Day,' a song which has taken England by storm. I gave these copies to friends. Grace Apter, a nursing sister, got one of them, and from her copy many of the boys learned the words and melody. Back of the Canadian lines, the night after the battle of Vimy Ridge, Sergeant Blake began to play the melody of Carrie Jacobs Bond's song on a tin biscuit box which he had transformed into a violin. Blake, by the way, is blind, having lost his sight from shrapnel. Johnny Johnson of Orangeville, Ont., began to sing the song in a sweet, strong contra-tenor voice. The beauty of the melody and words took hold of the assemblage, and men who a short time before had been laughing in the face of death sat bowed under the spell of song."

F. W.

OPERA STARS AT BIG RALLY

Noted Artists Sing Patriotic Songs at British Recruiting Meeting

A rousing British recruiting rally held at the Madison Square Garden last Friday evening under the auspices of the Mayor's Committee on National Defense was notable musically for the appearance of five prominent opera and concert singers, who instead of drawing upon their regular répertories, sang patriotic songs. The rally came as a climax of the British Recruiting Week in New York and drew an audience that packed the huge auditorium and lustily cheered the Kilties' Band that had been brought down from Canada for the week. Lord Northcliffe, Hon. James M. Beck and General Bell were among the speakers.

Enthusiasm ran riot over the skirling bagpipes and their airs of Bonnie Scotland, and the same responsive spirit met the singing of the soloists, who alternated with the speakers on the programs. Maggie Teyte sang "Your Flag and Your Country Want You," and David Bispham followed with "When the Boys Come Home," to which he added "Tipperary" as an encore, the vast audience joining in the refrain. Later Sophie Braslau sang "Pack Up Your Troubles in Your Old Kit Bag" and likewise made the audience join in the chorus; Yvonne de Tréville gave "The Battle Hymn of Freedom" and, as an encore, "La Marseillaise," and Herbert L. Waterous sang "Over There." An orchestra under Frank E. Tours's direction played most of the accompaniments.

The program ended with "The Star-Spangled Banner" and "God Save the King," in which the soloists and audience joined to the accompaniment of the orchestra, the Kilties and the Marine Band. Yvonne de Tréville, Sophie Braslau and David Bispham are all active members of the Patriotic Songs Committee.

Norristown Choral Wins Acclaim in Willow Grove Concert

PHILADELPHIA, July 16.—The Norristown Choral Society, an organization of well-trained singers under the able leadership of Ralph Kinder, was heard in conjunction with Victor Herbert's Orchestra at Willow Grove last Thursday evening. An interesting program was given, which included Grieg's "Scenes from Olaf Trygvason" and Kinder's new tune to the "Battle Hymn of the Republic." The featured soloists were Lucy A. Porter, soprano; Maude Sproule, contralto; John Owens, tenor, and Benjamin F. Evans, baritone.

M. B. S.

Minnie Tracey to Open Cincinnati Studio in September

A special petition has been sent Minnie Tracey by prominent social and musical people in Cincinnati requesting her to remain there, following her resignation from the conservatory, stating that Cincinnati cannot afford to lose two musicians as noted as Louis Victor Saar and Miss Tracey at the same time. Miss Tracey will open her studio on Sept. 10 at 222 West Fourth Street, where she will teach and will give several musicales there during the season, such as she gave last year with success. Miss Tracey will spend her vacation at Cedar Point, Lake Erie.

At the reception given in the Harlem Casino, New York, by the Association Démocratique des Français et Canadiens de New York, Marthe Czerwinski, a French soprano, and Désire Defrère of the Chicago Opera Company sang several songs. The soprano also contributed the "Marseillaise" to the program.

BOSTON TO HEAR
MME. CARA SAPIN
AS CHURCH SOLOIST

Mme. Cara Sapin, Contralto

BOSTON, MASS., July 20.—Mme. Cara Sapin, prima donna contralto, has recently concluded one of the busiest concert seasons she has enjoyed since the disbandment of the Boston Opera Company, of which she was a member.

In a recent successful tour of the South she was enthusiastically received in two concerts at Louisville, Ky.; an appearance with the Treble Clef Club of New Albany, Ind., and two concerts in Rochester, N. Y. Upon her return she went to Montpelier, Vt., for the Spring Festival, where she again made a most favorable impression.

Mme. Sapin will spend most of the summer at her home in this city, as she has been engaged to sing at the summer church in Nahant, Mass. She has already booked several important engagements for next season, which gives promise of being as busy and successful as last year.

W. H. L.



Maitland Davies

LOS ANGELES, CAL., July 19.—One of the leading writers on dramatic and musical topics in Los Angeles was laid at rest on Monday, July 16, Maitland Davies of the *Express-Tribune*. Mr. Davies formerly was an opera singer and was a brother of the New York critic, Acton Davies, who died a year or so ago. Mr. Davies was taken suddenly ill at his desk and died in three days. The funeral was attended by many newspaper men and the principal music was furnished by Louis Graveure, the eminent baritone.

W. F. G.

Col. A. Parker Browne

Col. A. Parker Browne, for many years active in musical circles in Boston, and one time president of the Handel and Haydn Society, died at his home in Walden, Mass., on July 16. He was born in Salem in 1835 and was a veteran of the Civil War.

Harriet Adams De Puy

Harriet Adams De Puy, organizer of the first of the People's Singing Classes in the Bronx, N. Y., died last week.

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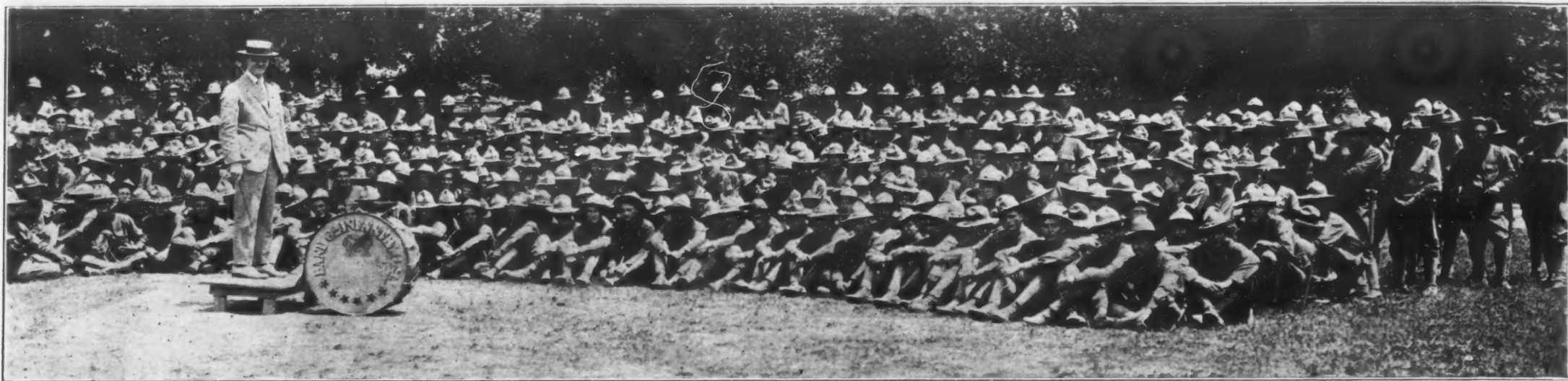
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Geoffrey O'Hara Making "Singing Men" at Fort Oglethorpe



Geoffrey O'Hara Conducting the "Singing Sixth" at Fort Oglethorpe, Ga., Training Camp

DOWN at Fort Oglethorpe, Ga., they have changed the name of one regiment of infantry. It used to be called the "Fighting Sixth." To-day it's the "Singing Sixth," for the men have discovered they can sing quite as well as they can fight—and praise can go no further.

The singing at Fort Oglethorpe is in charge of Geoffrey O'Hara, a leader who knows how to sing, how to make everyone in hearing distance sing, and how to help everyone to have a good time while singing. Mr. O'Hara has more than 30,000 men to train in company singing,

camp and camps, many regiments, with one man to shoulder the work of turning them into singing companies.

In a recent letter on his work, in reply to an inquiry from MUSICAL AMERICA, Mr. O'Hara says:

"We are encamped on the old battle-field of Chickamauga, Ga., and the Blue and the Grey—now the 'Boys in Brown'—get together after classes every evening at sundown. No difficult music is attempted. All the better class, if there be such a thing, of popular songs, together with Foster's songs, which seem to belong in this country, make up the nightly program, consisting of about thirty-five songs.

"I prefer not to use the band in this

work. If the lads want music in the form of singing they make plenty of it themselves. If you were here you would see that every officer to a man is heart and soul with the work. The commanding officer of the Sixth U. S. Infantry, Col. Robert H. Noble, is a music enthusiast. The regiment recently returned from the Mexican border, and has already earned the title of the 'Singing Sixth.'

"Any number of men here are raw recruits from the back hills of Tennessee and Virginia, timid as they can be. Two weeks ago they were afraid to open their mouths, but now they are all singing with every bit of enthusiasm in them. Of course, there is no need for me to tell

you what 2500 men—young, strong-lunged men—CAN sing like.

"It keeps me busy with ten regiments and the Officers' Training Camp. What wouldn't I give for a few members of our men's singing societies that know how to handle a thousand impetuous lads!

"We have the first rehearsal of the Chattanooga Community Chorus on Sunday, which I shall lead. We have thoroughly instilled the central idea into the minds of those in authority in the city and anticipate a great deal of enthusiasm. One of the first men to slip up to join was an old Civil War veteran, and he added that he hadn't sung in forty years."

"PELLÉAS ET MÉLISANDE" IN OPEN AIR PERFORMANCE IN PARIS

Opera in Garden of Home Formerly Occupied By Maurice Maeterlinck, Composer of Libretto—Olga Rudge Wins Approval in Violin Recital—Singers of Opéra Comique Receive Honors for Bravery on Field of Battle

Bureau of Musical America,
27 Avenue Henri Martin,
Paris, July 5, 1917.

POURING rains accompanied the "Glorious Fourth" to such an extent that many outdoor entertainments for Americans and to honor the arrival of American troops had to be postponed indefinitely. One performance looked forward to was that of "Pelléas et Mélisande," to be heard in the big garden of the Duchess de Tonnerre, in the home once occupied by Maurice Maeterlinck, Belgian composer of the libretto.

When the weather permits, "Pelléas et Mélisande" will be performed in natural scenery against one of the old terraces of the villa. The cast will comprise Mme. Brohly, Mme. Brothier, Messrs. Jean Périer, Albers and Vieulle, all of the Opéra Comique. The orchestra will be directed by Wolf.

The old place in which the opera will be given is on the Rue Reynouard, a few houses beyond that occupied by the American Field Ambulance. Only 200 seats will be sold, for the seating capacity of the garden is limited. However, as the object is a charitable one and tickets will cost \$20, it is thought that the affair will be a success financially as well as from an original and artistic point of view.

Olga Rudge, violinist, has established herself as a leading musician by the manner in which her work was applauded at her concert given this week. We have been hearing of this young American girl from London and of the good

impression she made there, and Paris was rather prepared for the interesting seance set before them in this entertainment. Miss Rudge's work shows that she has been studying faithfully, for in everything she did the listener and observer realized that the technique and ease with which she handled the violin was the result that comes only with hard study and application. All that she needs now is experience with audiences and a certain freedom that comes after the drudgery of any instrument has been passed. Miss Rudge has already commenced in the professional field and before many seasons may be classed with the best violinists of the day. Her accompanist, George Boskoff, showed remarkable technique and grasp of the keyboard, indeed his runs and the lightness of his fingers were matters of constant admiration and applause. There was nothing too profound about his playing. He even introduced some of his lightness into the Bach Concerto, and was heard in a delightful solo group.

Tecktonius-Hollman Recital

Leo Tecktonius, assisted by Joseph Hollman, gave the last of a series of concerts for a charitable purpose Wednesday afternoon at Salle Gaveau. Tecktonius has been in the south of France for some months playing in hospitals for the soldiers. His seance this week evidences that while he has been absent from the center of art he has kept up with his work, and the Beethoven Sonata played by him showed spiritually beautiful rhythm and a deep appreciation of the composer. It is not everyone that would attempt this sonata, full of difficult shading and outbursts of sentiment, but this pianist is making wonderful strides in his art, and he is now one of the most pleasing pianists in Paris. Joseph Hollman has for many years

been beloved of France, and to-day he stands forth as a leading 'cellist. The sonority of his tone, the broadness of his symphonies, his finished phrasing, all make him a delight even to an untrained ear.

The Students' Hostel gave a garden party and musicale on Sunday. There was rather a small concourse of the young women, but nevertheless a dozen nationalities were represented. Thanks to American women, this place remains partly open, and the students there are kept up entirely by the material aid advanced them. Some of the girls—those from Poland for instance—have been cut off from their relatives since war began. The program on Sunday was good. Blanche Pociy accompanied on the piano. The only other American who entertained was Rosalind Brown, who won the Yale scholarship. The others who played or sang were: Mlle. Bosset, Roblot, Berte, Pimienta, Mandell, Patriarche, Kolosky, Tourn and Laffont.

Singers Receive War Honors

André Bauge, baritone of the Opéra Comique, has received special praise for his conduct while serving as a private in a Colonial regiment. He has been twice badly wounded and has just been made a Chevalier of the Legion of Honor. Julien Feiner, another Opéra Comique singer, has been wounded and given special mention in order of the day.

The "Grande Manifestation" organized by the "Union Latine" in honor of the United States on the occasion of the Declaration of Independence, was quite successful, and the vast hall of the Sor-

bonne was crowded with people that showed all nationalities, as a matter of course French and Americans most liberally represented. The artistic part of the performance was under the direction of Romolo Zaroni. After speeches by Ambassador Sharpe and leading French citizens, the program began. Special mention must be accorded Madeline Mathieu, Alys Michot, Madeline Roch, who recited Rostand's poem while waving a large flag; Caravia, Visconti and Henry Chauvet. The program was a lengthy one, and by the time the first half was passed, the shades of night began to fall. The audience, though highly entertained and loath to leave, had to go, and the last numbers were cut short.

LEONORA RAINES.

Evansville Concert for French Orphans a Success

EVANSVILLE, IND., July 20.—The ballroom of the Hotel McCurdy was well filled on July 13 for the concert given for the benefit of French war orphans under the auspices of the French Relief Society. Mrs. Alfred Greene had charge of the program. Katherine Davis, soprano, sang numbers by Saar, Ricci, Gutman and Bemberg, with Mary Louise Kerth at the piano. Alice Clark played a 'cello solo by Goltermann. Mary Walters, contralto, sang a group of numbers by John J. Becker, with the composer at the piano. Carl Schuler, pianist; Mrs. Sydney Oberdorfer, soprano, and Doris Walters, violinist, also participated. A good sum was realized for the orphans' cause.

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